Mother and Child

an opera in one act

Libretto by Ron Whyte

Music by Lee McClure

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FILM OF THE OPERA

A fully produced film of the premiere performance of Mother And Child at the Cathedral St. John the Divine (NYC) is viewable on Youtube:
https://www.youtube.com/watch?v=gtiSiK_hZOA
With subtitles it includes scenario, credits, and background notes.

Together with VOICE, the 2nd opera by Whyte & McClure, the two operas are collectively known as "Life Songs".
The film of VOICE can also be seen on Youtube:
https://www.youtube.com/watch?v=SZ6cSRehZ34&t=95s

MOTHER AND CHILD

SYNOPSIS

A poor Italian mother, Angelina, returns home to her newborn baby. The babysitter, Julia, refuses to look at the baby because the neighbors say the child has the "evil eye". Unable to dissuade Julia of her superstition, Angelina throws her out.

After moving a large plaster statue of the Virgin Mary to the kitchen table, Angelina kneels and seeks advice from the Virgin. She sings about her life leading up to the birth of her child. Acting as a "Greek chorus", Mother 2 and Mother 3 sing about the health and beauty of the baby girl, but conclude by revealing that the baby has no legs or fingers.

Angelina descends into her darkest moment, wondering if her baby would be better off dead. She desperately waits for a sign from the Virgin. Receiving no sign, Angelina becomes enraged. Angrily she breaks off limbs of the statue and smashes rosary beads.

Silently Angelina sits depressed with her head bowed while Mothers 2 & 3 take on the voices of the neighbors who say *"the baby has the evil eye",* and of her doctor who mentioned slyly *"oftentimes these babies die."* Finally resisting these voices, Angelina repeatedly sings *"no, no, No!"*

All music stops when the baby quietly coughs and cries. Angelina runs to the baby carriage and sings her a lullaby. Now she wants her baby girl to live, but is forlorn thinking about the child's life to come.

Going to the kitchen table, Angelina despondently picks up and embraces the statue of Mary. Inadvertently, she transfers a tear to the Virgin's face. She conceives of the miracle. She reassembles the broken parts of the statue in the Virgin's niche, carefully cleans up the plaster dust and broken beads, and dots the eyes of the Virgin with holy water.

Angelina throws open the front door and shouts out the window: *"there's been a miracle!"* A group of old Italian women crowd into the room. Pointing to the broken statue, Angelina says that the Virgin has made herself like her baby; that the Virgin cries for her baby; that this is a sign that her baby is blessed.

The old women join Angelina in singing *Hail Mary, Full of Grace*. The opera ends with: *"let this baby live!"*

CHARACTERS

JULIA — A young Italian girl, about 16 years old (non-singing, non-speaking role)

ANGELINA
1: An Italian woman
2: A Latino woman, Mother 2
3: A "foreign" woman, Mother 3, in shadows

MANY OLD WOMEN — (Non-singing, some whispering)

A BABY GIRL — (In crib)

A STATUE OF THE MADONNA

* * * * * *

PLACE: One room apartment in a small Italian immigrant community, in Montana

TIME: The Present Age

* * * * * *

SCORING

ANGELINA: Soprano

MOTHER 2: Mezzo-soprano

MOTHER 3: Contralto

FOUR-HAND-PIANO

Two Cellos marked in Red

NOTES ON PERFORMANCE

ANGELINA is one woman, but also several women.

The play is a MONOLOGUE as TRIO.

The director should begin with the "realism" of Angelina, and add the other women, with Angelina's gestures. This should not get too "clever." The idea is SIMPLE, and the statement is clear.

* * * * * *

The set elements given in the script should be vividly, minimally present, except crib, table, and large statue of the Madonna and the burning candles which illuminate, finally, the three singing women in their three separate areas.

* * * * * *

ANGELINA is also referred to as ANG or A in the score.
THE LATINO WOMAN, MOTHER 2, is referred to as M2 or 2;
THE FOREIGN WOMAN, MOTHER 3, is always in shadows, and is referred to as M3 or 3.

MOTHER AND CHILD

An opera in one act

for

three female singers and four-hand-piano, two cellos

Libretto by Ron Whyte - Music by Lee McClure

SECTIONAL OUTLINE

CHORUS is used to mean all three singers in a homophonic texture; where as TRIO implies three part counterpoint. DUET can mean all three singers but in a two part texture.

The opera is made up of three sections in one continuous movement.

First Section:
THE SITUATION

SCORE PG.NO:	MUSIC	TITLE OR ACTION
1	Recitatives; alternating Rock vamp, sostenuto, & quiet ballad vamp.	Angelina arrives. Julia won't look at the baby. Julia leaves.
12	Interlude: sostenuto sequence of Rock vamp.	Angelina thinking; she takes the statue of the Madonna to the table.
13	Sostenuto ostinato	Angelina sings to the Madonna.
18	Trio; sostenuto	"I love my husband"
20	Aria; 3/4 vs. 2/4	"We wanted a baby"
23	Chorus; waltz	"Beautiful soul to raise"
24	Duet; waltz	"It's a girl"
29	Trio; dark largo	"But you see; no legs"
32	Aria	"She smiles"

Second Section
DEVELOPMENT

34	Trio; space ostinato	"They say"
38	Trio; slow march; 3 layers: prayer, despair, & anger	"It will get worse"
44	Medium march; alternating moods	"When she grows up"
48	Recitative; bitonal 6/8	"The doctor says"
52	Trio; medium march; three layers	"There is no way"
54	Trio; march; three layers	"To even wish the thing"
56	Duet; march	"If you say"
58	3 part canon	"I will give her to you now"
60	3 part Blue Canon; a cappella	"You don't answer"

SCORE PG.NO:	MUSIC	TITLE OR ACTION
	Atonal Sections:	
63	Duet	"How will you raise the sick"
		Angelina breaks off limbs of the Madonna
68	1st climax	"Where is the sign"
71	2nd climax	"And still you smile"
72	Bitonal recitative	Angelina becomes cruel and hysterical
76	3rd climax	"They will not know"
76	Diminished melody with clusters and whispering	"Now you are human"
79	Quotes of first aria with atonal accompaniment	"Many years ago"
83	Chorus	"There is no god"
86	4th climax	
87	Mother 2 sings from backstage; Mother 3 from whispering to shouting	"No man will have her"
95	5th climax	"They die; no! no!"
	End Atonal Sections	
	Third Section	
	RESOLUTION	
96	Trio; lullaby; a cappella	"My poor baby"
99	Aria; waltz	"Every baby is beautiful"
102	Ben Hur Waltz	"The greatest blessing of all"
103	Recitative; minor modal ostinato	"Why am I such a fool?"
106	Grand accelerando	Angelina developes the idea of a miracle
111	Gospel "train ride"	"Everybody Help! Call a priest"
116	Ben Hur miracle	Angelina explains to the old women
120	Quiet ballad vamp	"See how she cries"
121	Chorus; Bolero vamp; grand crscendo	"This is a sign that"
127	Chorus; Latin 2/4	"I will carry you"
129	Recitative	"I promise to raise my baby"
	CODA	
132	Rock vamp	"She loves my baby"
135	Chorus; Ending Theme; slow waltz over Rock vamp	"Hail Mary full of Grace"

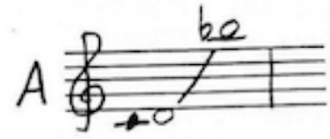
SCORE PG.NO:	MUSIC	TITLE OR ACTION
138	Ending Theme; Latin 6/8	"Blessed is the fruit"
140	Grand Accelerando	Chorus rotates breathing
143	Chorus; Rock vamp	"Mother Mary pray for us"
	Chorus, variation of Ending Theme:	"Hail Mary full of Grace"
146	1st time	
149	2nd time	
151A	3rd time	
152	Chorus; truncated Ending Theme; sung 3 times	
154	Trio: 2-bar quasi-Latin coro in 3 part counter-point; piano: 1-bar vamp	"Let this baby live!"
155	Repeats with over-all crescendo until:	

— CURTAIN —

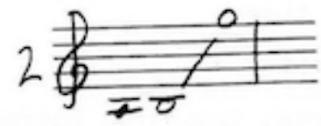
NOTES ON THE SCORE

Vocal Ranges:

ANGELINA, Ang, or A: soprano:



MOTHER 2, M2, or 2: mezzo-soprano:



MOTHER 3, M3, or 3: contralto:

The black notes in the above are doubled by one or two of the other singers.

Angelina sings most of the time. M2 and M3 sing about half of the time.

There are two a cappella sections: Pg.60-63: 3 part canon
Pg.96-98: Lullaby

At the top of each score page there is a tempo reminder in parentheses, except during an accelerando or ritard.

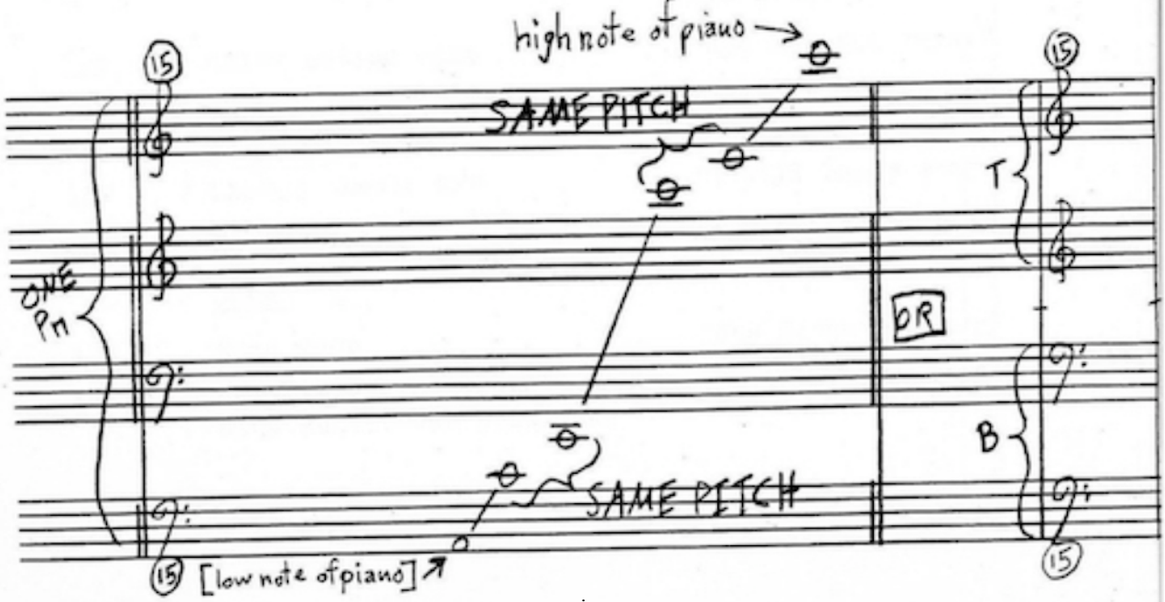
All metric modulations are expressed with old value first and conversion to the new value second.
example: [OLD] [NEW] ♩ = ♩

The piano part calls for 4-hand-piano in the following sections: Pg.65-79; 89-95; 98-155 (end).

The treble pianist is indicated by: T Pn, or T
" bass " " " by: B Pn, or B

All notes in a stave are to be played 2 octaves higher when 15 𝄞 is used; or 2 octaves lower when 𝄢 15 is used. 𝄞 or 𝄢 cancel 15VA indications, or they are reminders to play at pitch, i.e., loco.

Occasionally the entire piano range whether for one or both pianist is indicated as follows:

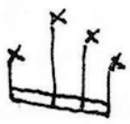


Notes to be held down over a pedal change or when the pedal is not to be used, are indicated in one of two ways:

HH (hand held) is put over a tie: ; or all notes under a double slur are to be held down for the duration of the last note under the double slur:

When PH (pedal held) is indicated over a tie, it means the pianist does not have to hold down the notes because the pedal in in use.

For production a color-coded score with colored vertical lines on each barline will be provided for the pianists: Green for T Pn and Red for B Pn; also it will not contain the pages that only have stage-directions; and none of the measures or barlines will be bound-out.

In the atonal sections indeterminate but approximate location of pitch is indicated with x's: 

See notes on score pages 64 & 67.

Pagination of the score

1 – 10

10A, 10B, 11, 11A

12 – 102

102A

103 - 106

106A, 106B, 107, 107A

108 – 119

119A

120 -128

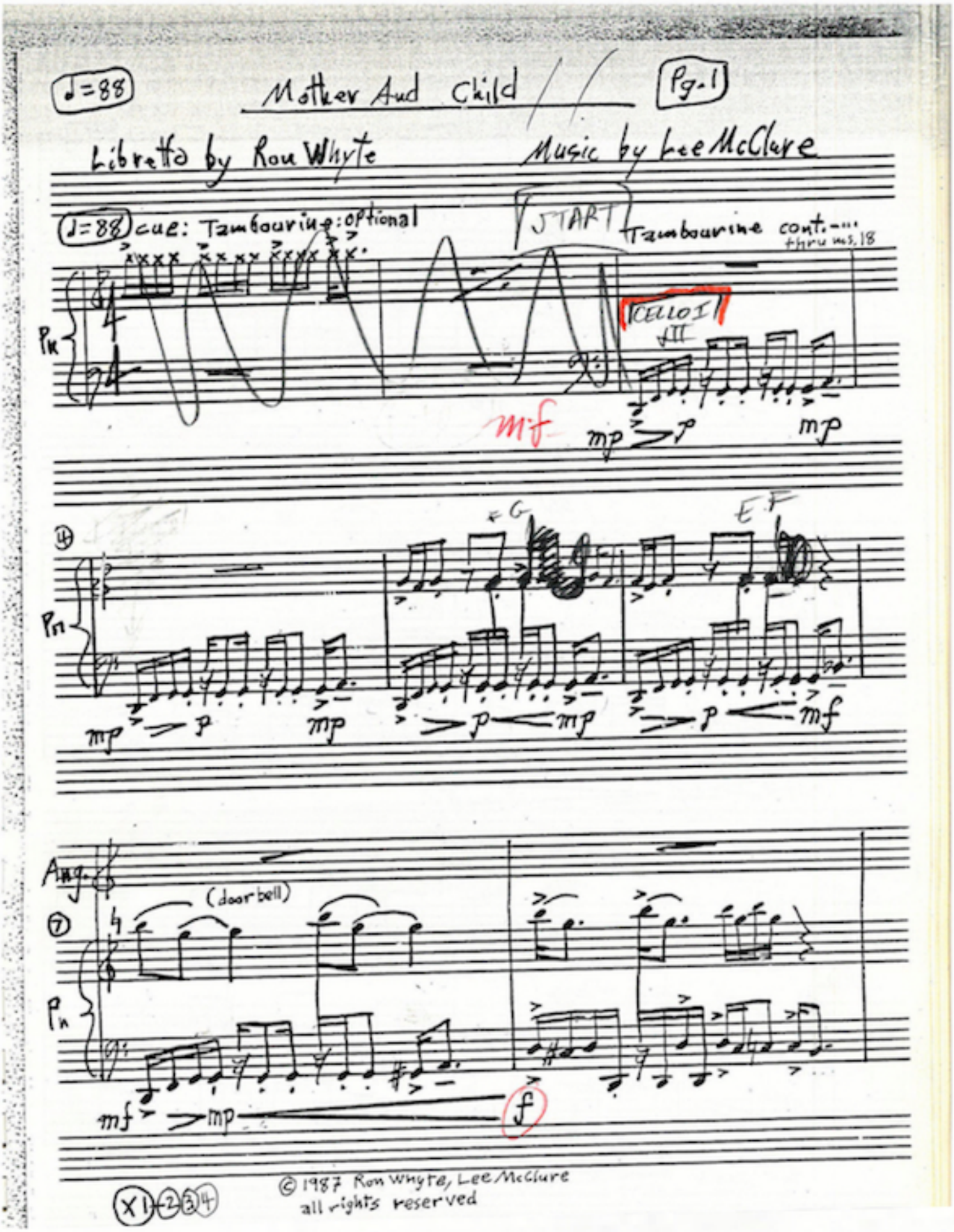
128A, 128B, 129, 129A

130 – 151

151A, 151B, 151C

152 – 155

156 = score correction notes



Two cellos marked in piano part - mostly in RED

Ang or A = Angelina (soprano)
M2 or 3 = Mother2 (mezzo)
M3 or 3 = Mother3 (alto)

Four-hand-piano
T = treble pianist
B = bass pianist

(♩=88)

Pg. 2 M+C

Ang. (9)

Pn

No wonder you can't hear— All the noise—

Ang. (11)

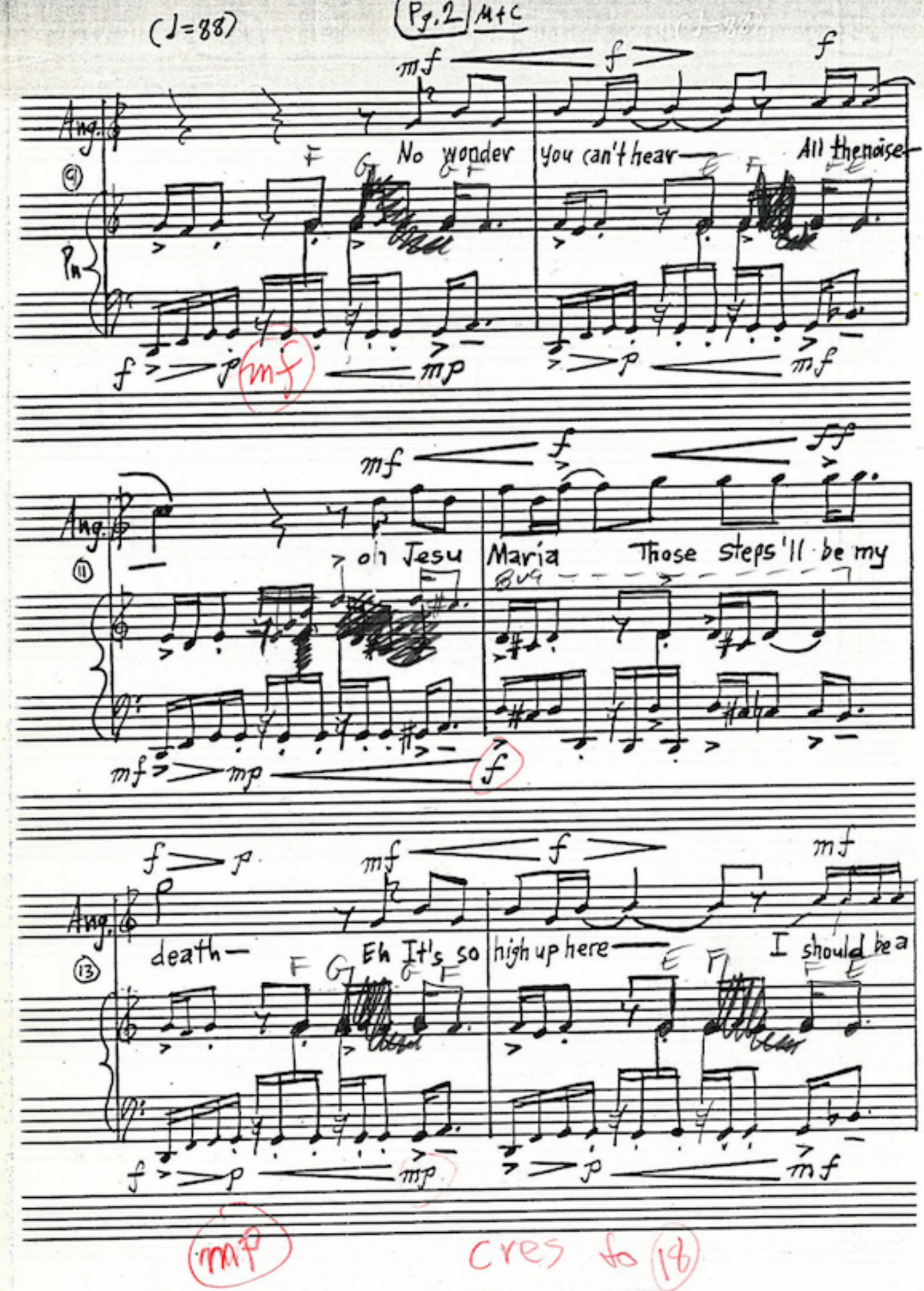
oh Jesu Maria Those steps'll be my

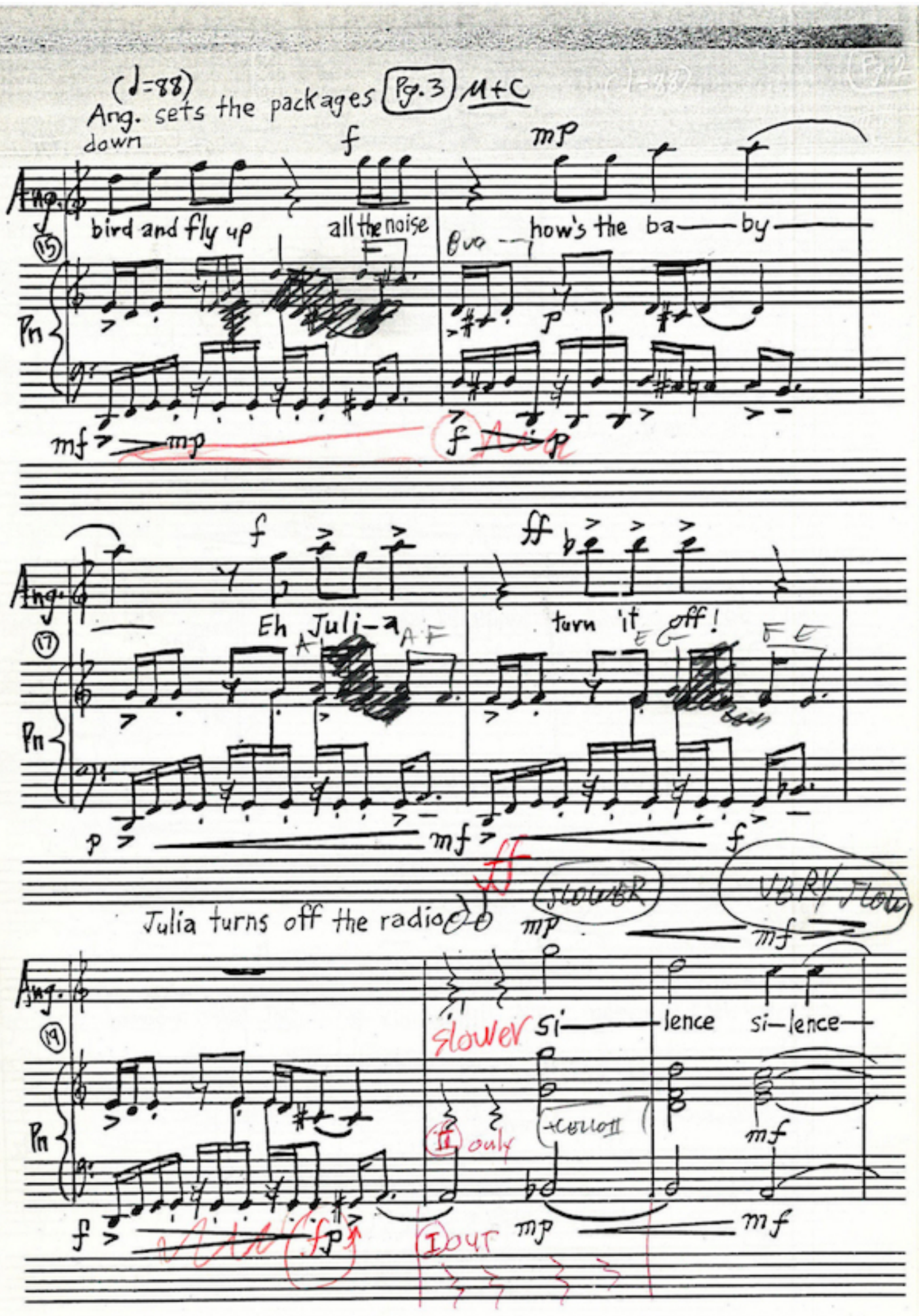
Ang. (13)

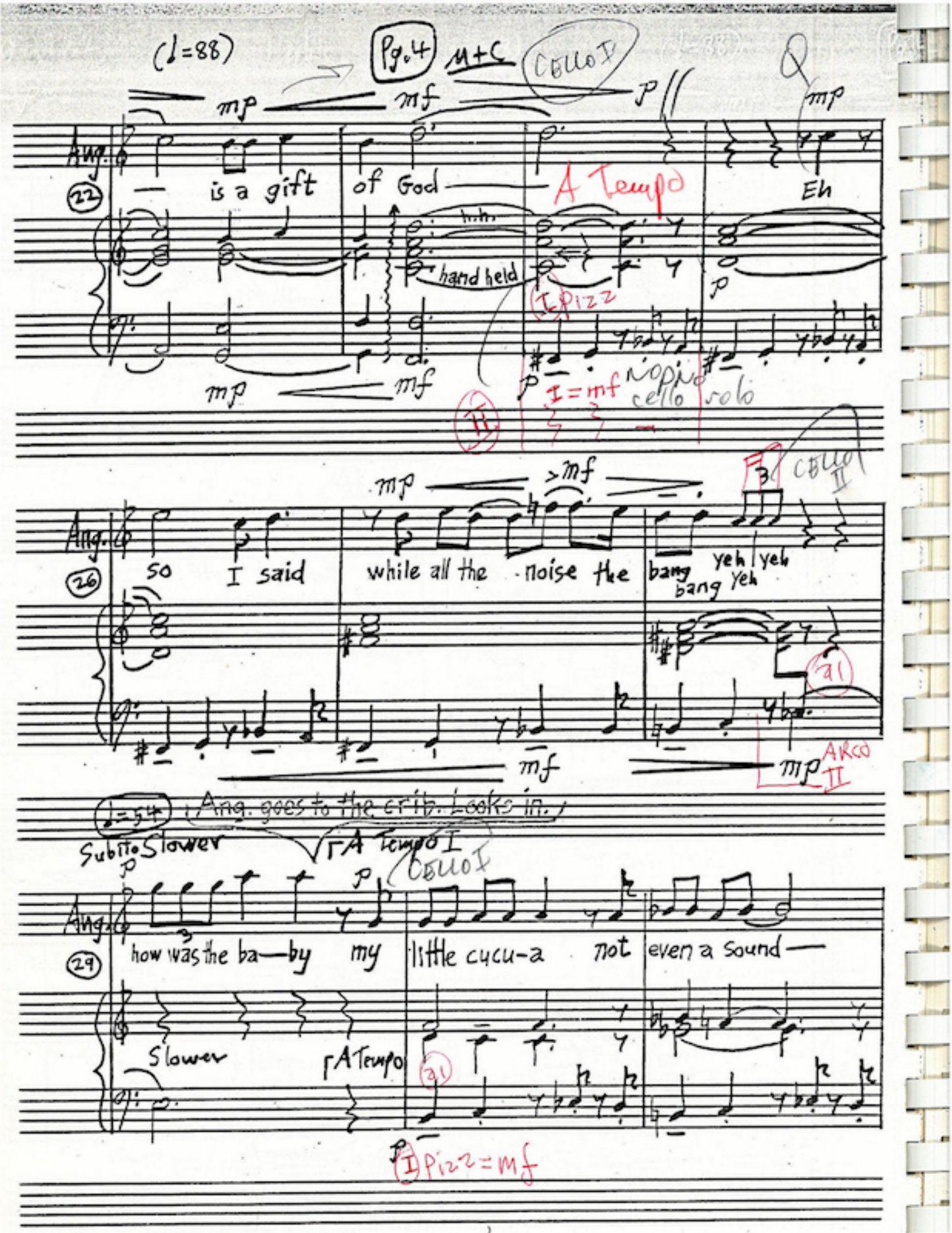
death— Eh It's so high up here— I should be a

mp

cres to (18)

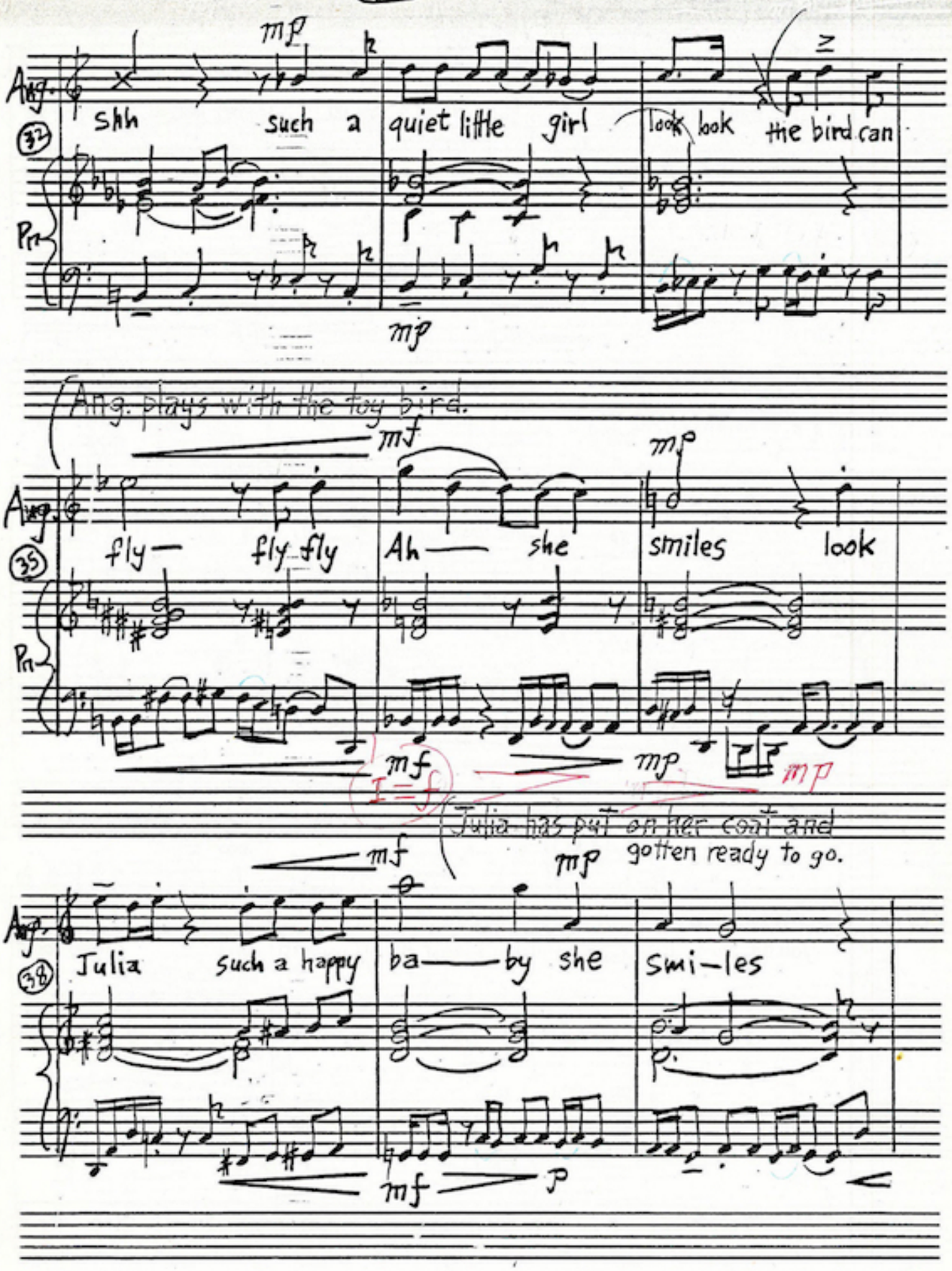


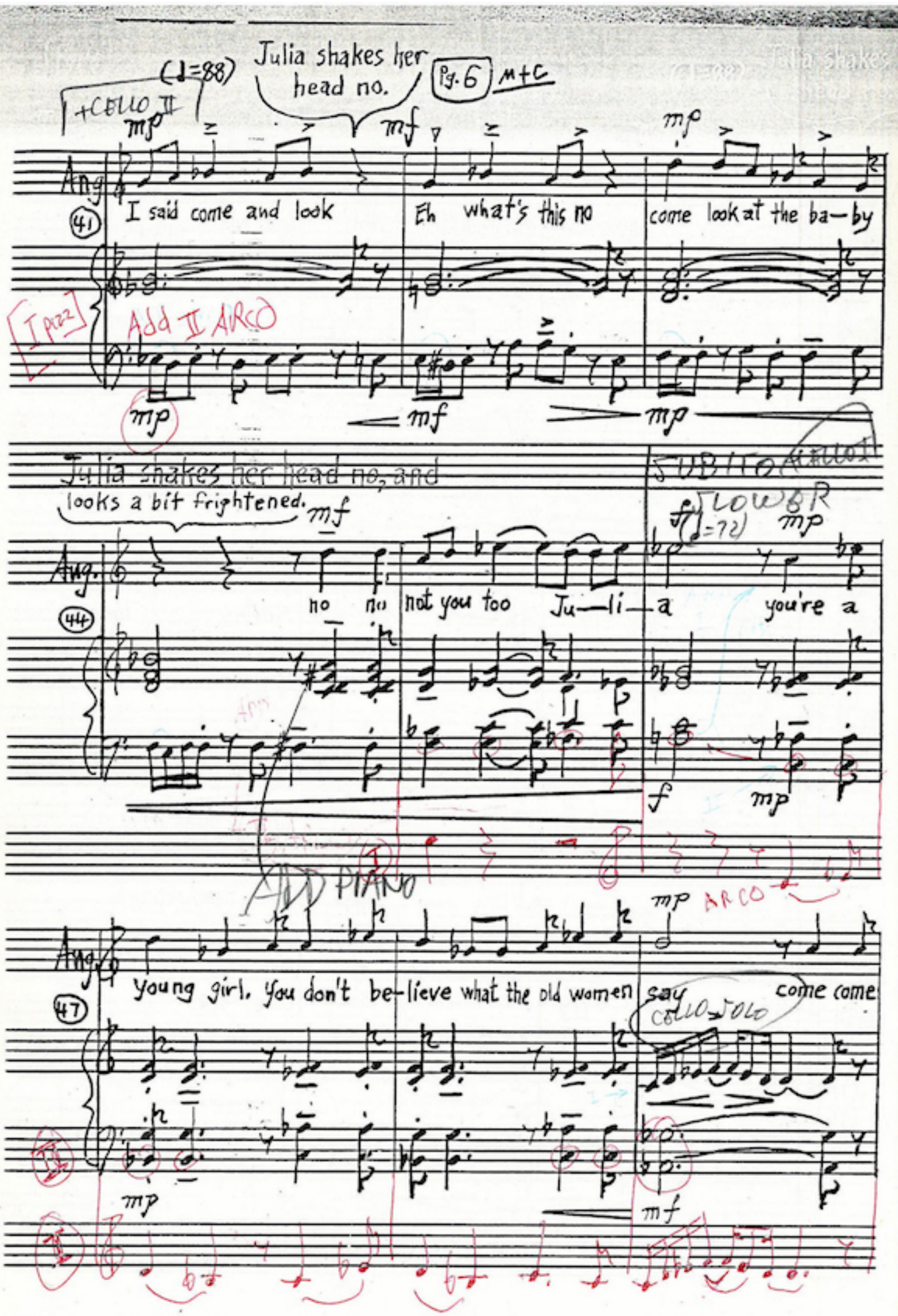

(♩=88)
Ang. sets the packages down
Pg. 3
M+C
Ang.
bird and fly up
all the noise
how's the ba—by—
Pn
Eh Juli-a
turn it off!
Julia turns off the radio
SLOWER
VERY SLOW
slower
si—lence si-lence—
II only
I OUT

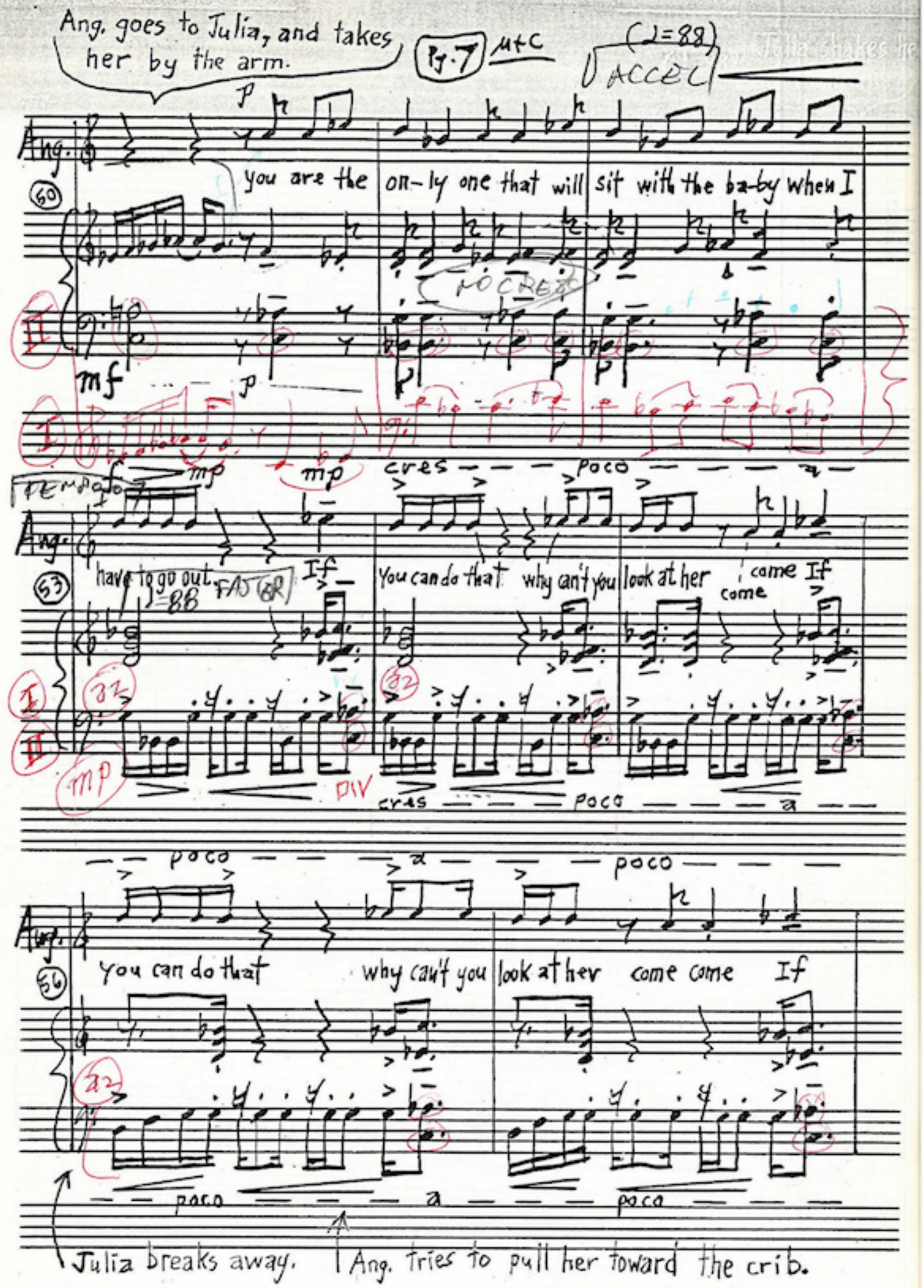

(♩=88)
Pg. 4
M+C
CELLO I
mp
mf
p
Ang.
22
is a gift
of God
A Tempo
Eh
h.h.
hand held
I Pizz
I = mf
cello solo
II
Ang.
26
so
I said
while all the
noise the
bang
yeh
yeh
bang
yeh
CELLO II
a1
ARCO II
mf
mp
♩=54
Ang. goes to the crib. Looks in.
Subito Slower
A Tempo I
CELLO I
Ang.
29
how was the ba—by
my
little cucu-a
not
even a sound—
Slower
A Tempo
a1
I Pizz = mf

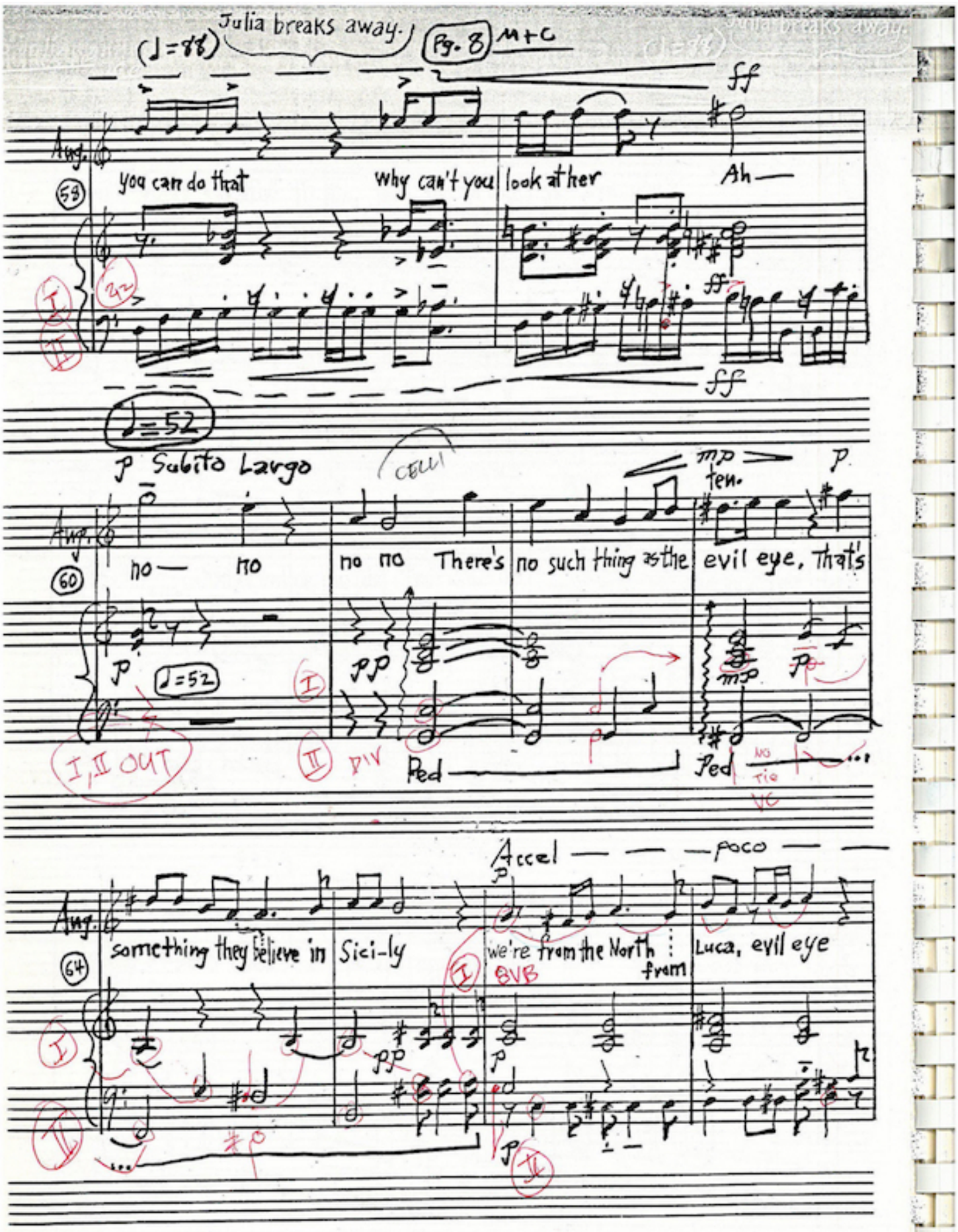
(♩=88)

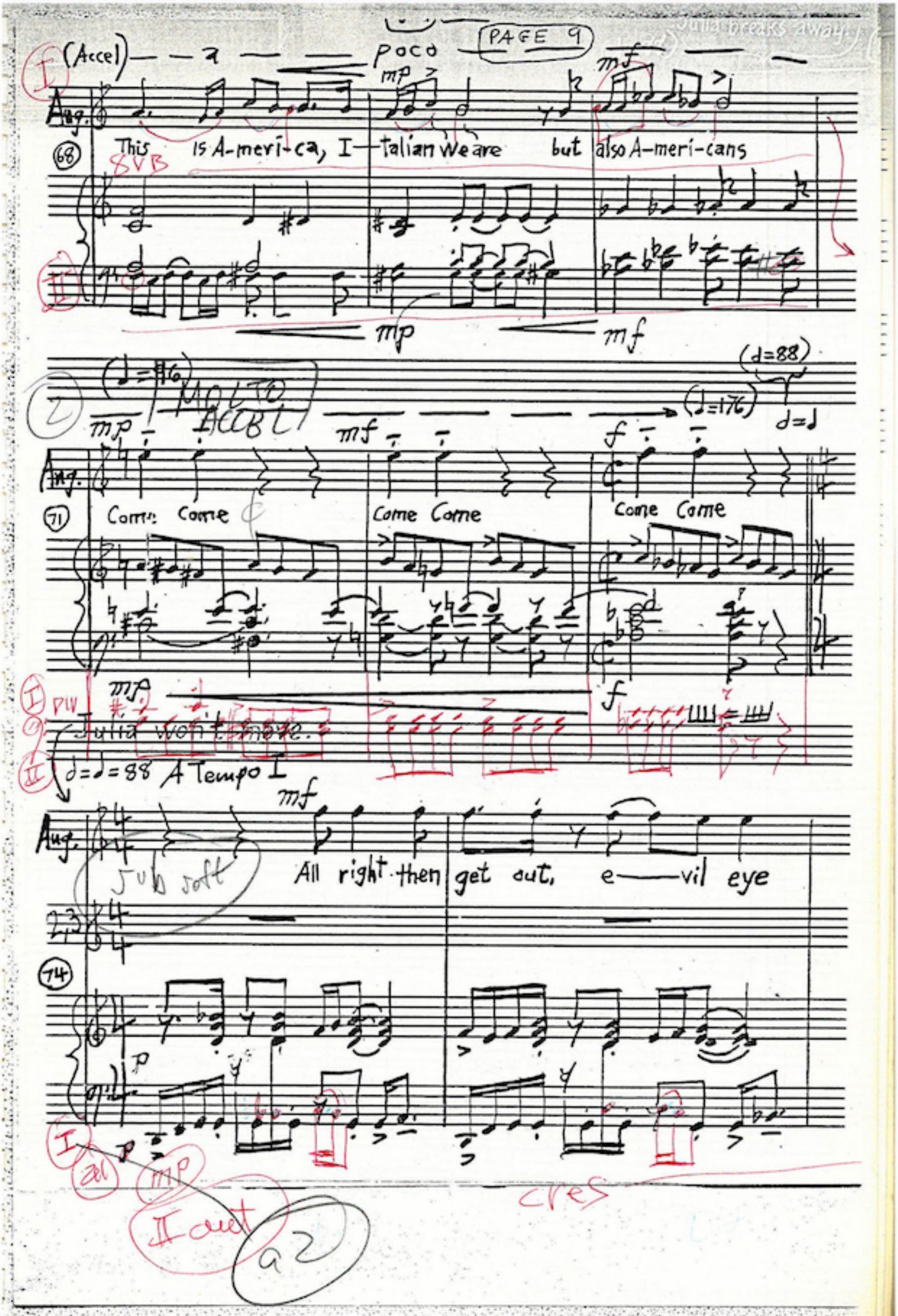
Pg.5 M+C

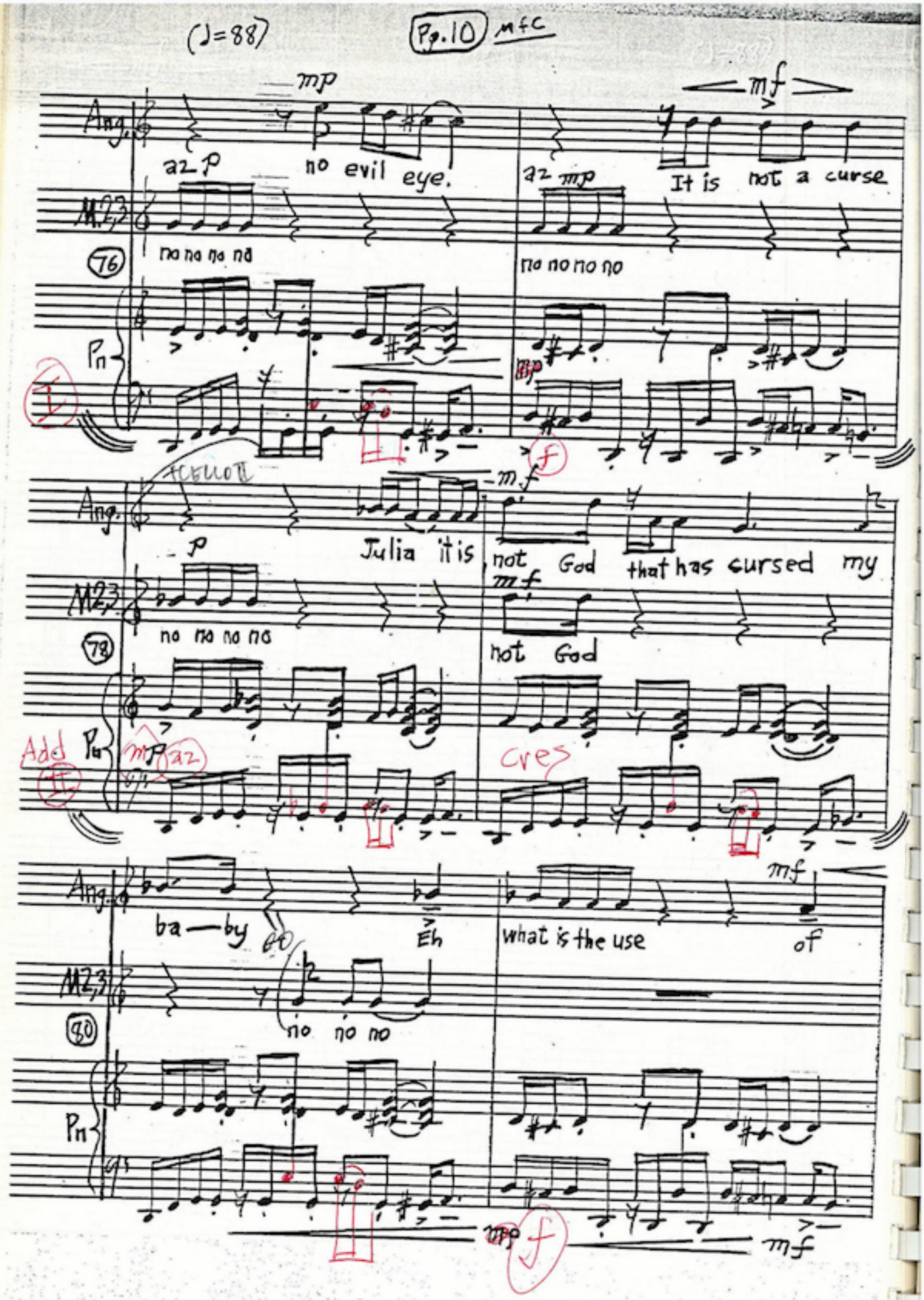

Ang.
mp
shh such a quiet little girl look look the bird can
Pn
mp
32
Ang. plays with the toy bird.
mf
Ang.
fly— fly fly Ah— she smiles look
35
Pn
mf
mp
mp
I—f
Julia has put on her coat and gotten ready to go.
mf
mp
Ang.
Julia such a happy ba— by she smi—les
38
mf
p


(♩=88)
Julia shakes her head no.
Pg. 6
M+C
+CELLO II
mp
mf
Ang.
41
I said come and look
Eh what's this no
come look at the ba—by
[I pizz]
Add II ARCO
Julia shakes her head no, and looks a bit frightened.
SUBITO
FLOWER
(♩=72)
44
no no
not you too
Ju—li—a
you're a
ADD PIANO
ARCO
47
young girl. You don't be-lieve what the old women say
come come
CELLO SOLO

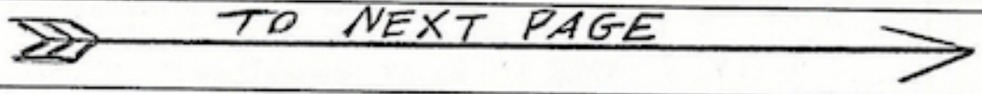

Ang. goes to Julia, and takes her by the arm.
Pg. 7
M+C
(♩=88)
ACCEL
Ang.
50
you are the on-ly one that will sit with the ba-by when I
mf
p
mp
cres
poco
a
TEMPO
Ang.
53
have to go out. If
You can do that why can't you look at her come If
♩=88
FAST (BR)
come
mp
DIV
cres
poco
a
poco
a
poco
Ang.
56
You can do that why can't you look at her come come If
poco
a
poco
Julia breaks away.
Ang. tries to pull her toward the crib.

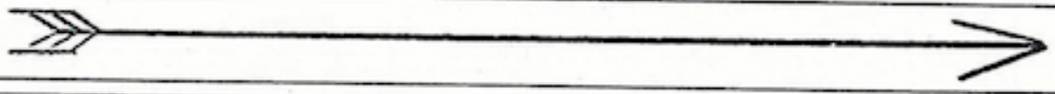

Julia breaks away.
(♩=88)
Pg. 8
M+C
Ang.
58
you can do that
why can't you
look at her
Ah—
ff
♩=52
p Subito Largo
CELLI
mp
ten.
p
Ang.
60
no— no
no no
There's
no such thing as the
evil eye, That's
p
♩=52
pp
mp
p
I, II OUT
DIV
Ped
Ped
NO TIE VC
Accel — — — poco — —
Ang.
64
something they believe in
Sici-ly
we're from the North
from
Luca, evil eye
8VB
pp
p


PAGE 9
Julia breaks away
(Accel) — a — poco
Aug.
68
This is A-meri-ca, I—talian we are but also A-meri-cans
8VB
mp
mf
(♩=176) MOLTO ACCEL
(♩=176)
(♩=88)
♩=♩
71
Come Come Come Come Come Come
Julia won't move.
♩=♩=88 A Tempo I
Sub soft
All right then get out, e—vil eye
74
cres
a2


(♩=88)
Pg.10
mfc
Ang.
az p
no evil eye.
mp
mf
az mp
It is not a curse
M.2,3
no no no no
no no no no
76
Pn
I
mp
f
Cello II
Ang.
p
Julia it is
mf
not God that has cursed my
M2,3
no no no no
mf
not God
78
Add
II
Pn
mp
az
cres
Ang.
ba—by
Eh
what is the use
mf
of
M2,3
no no no
80
Pn
mp
f
mf

Pg. 10A





Pg. 10B

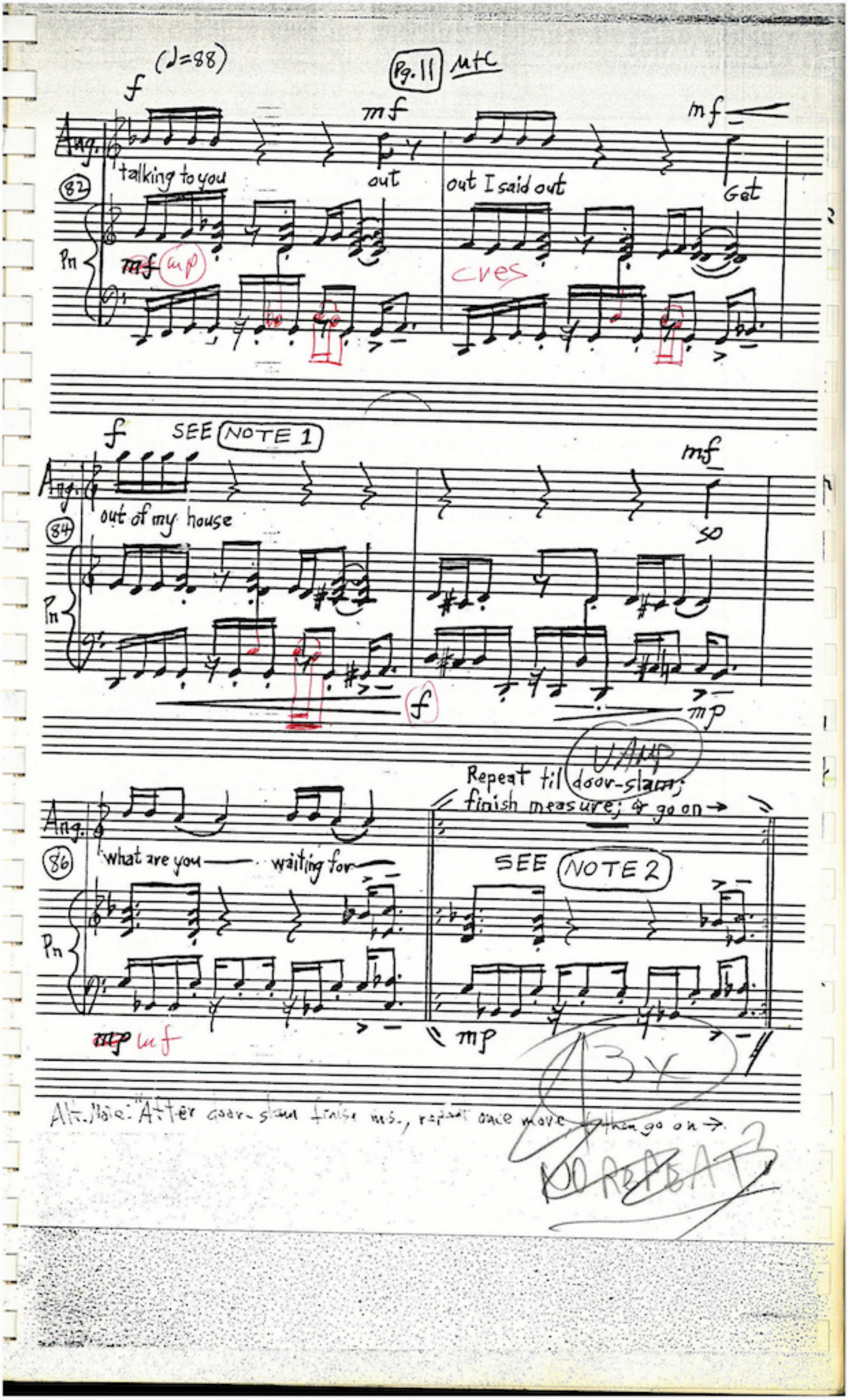
(ms. = measure)

NOTE 1: ms.84, 85

Angelina grabs the nearest object, which happens to be the tiny transistor radio, and threatens to throw it at Julia. Julia wants to run away, but she also wants her radio.

NOTE 2: ms.87, repeating

Julia indicates the radio. Angelina looks at it, realizes that it is Julia's. She holds it out. Julia cautiously reaches for it. Grabs it, and runs out the door. She slams it behind her.


(♩=88)
Pg. 11
M+C
f
mf
mf
Ang.
talking to you
out
out I said out
Get
82
Pn
mf
mp
cres
f
SEE NOTE 1
mf
Ang.
out of my house
84
so
Pn
f
mp
WAIT
Repeat til door-slam; finish measure; & go on →
Ang.
what are you — waiting for —
86
SEE NOTE 2
Pn
mp
mf
mp
3x
Alt. Note: "After door-slam finish ms., repeat once more then go on →.
DO REPEAT

Pg. 11A (ms. = measure)

NOTE 3: ms.88-108

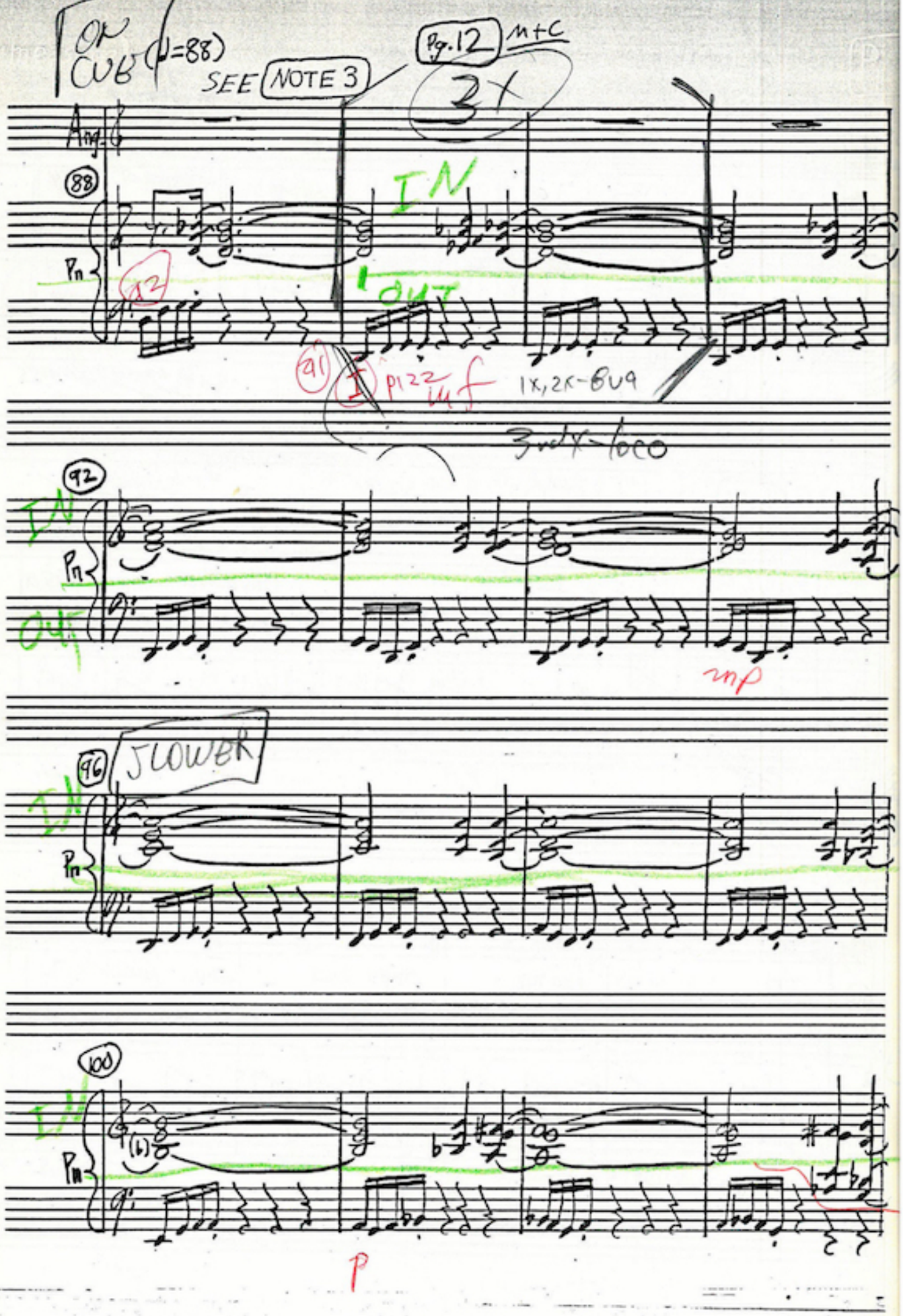
Pause. Angelina makes a face, then makes an obscene gesture at the door. She goes to the crib, leans into it, and kisses the baby.

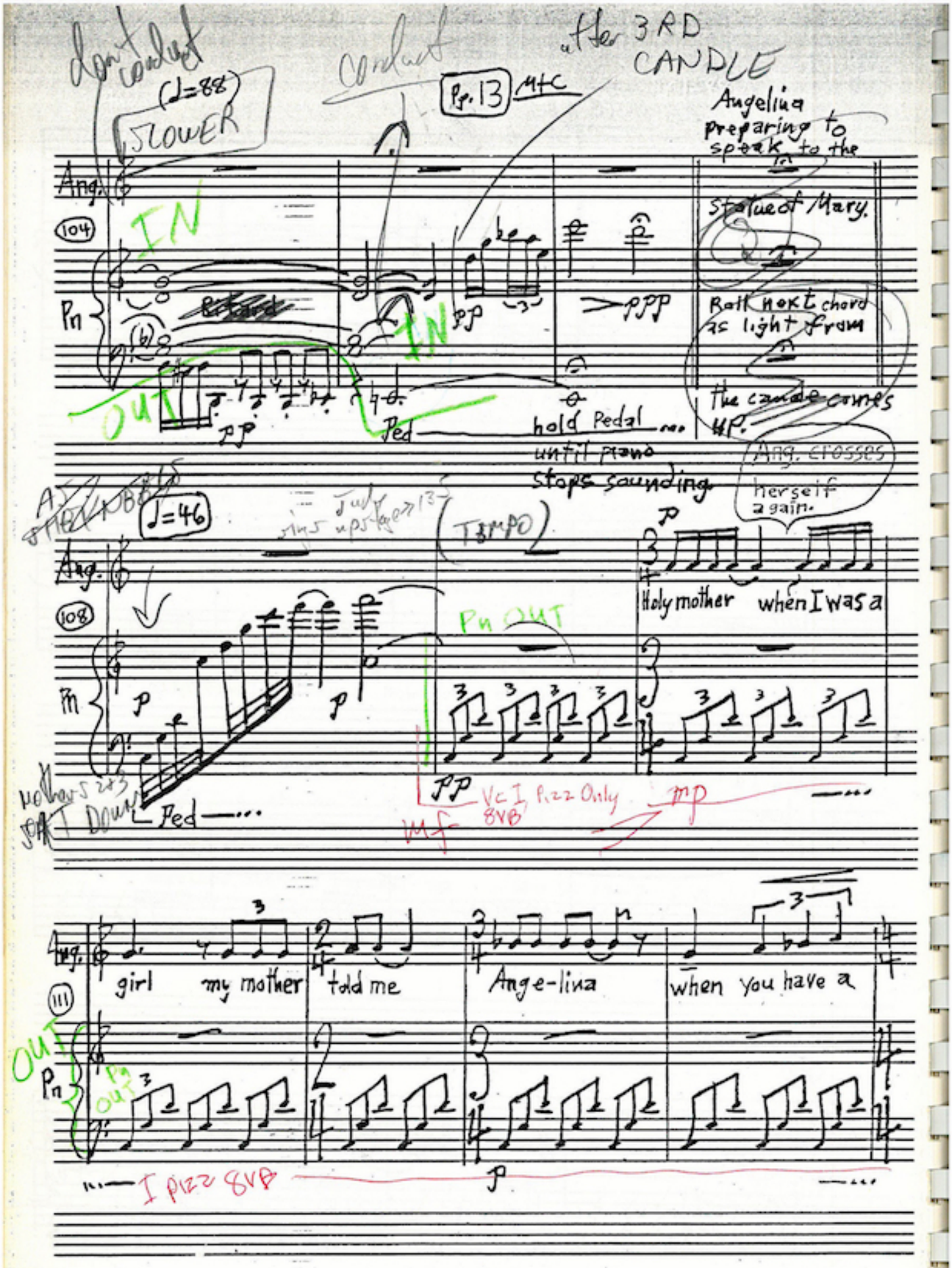
She stands up. Pause. She thinks, making a frowning face. She shrugs. She makes the same obscene gesture at the door. She goes to her grocery bags, and begins to unpack one, but she is disturbed. An idea is forming, deep in her mind. She glances at the crib. She thinks. She goes to the window and draws the shade. She is up to something, that is obvious.

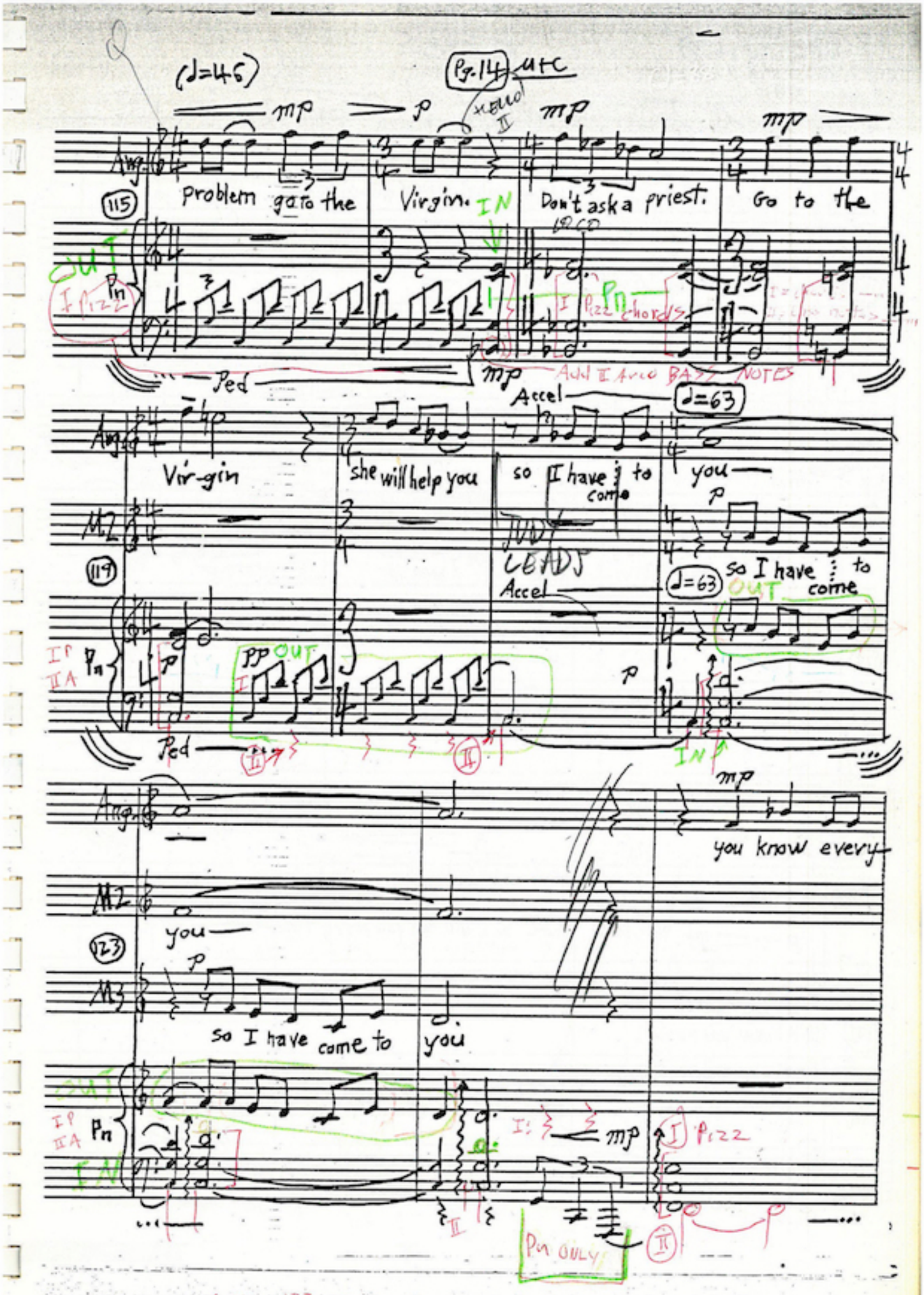
She carefully clears off the table, then wipes her hand across it, making certain it is clean. It isn't. She wipes it with a dish towel. There. Now it is clean.

She goes to the statue of the Virgin. She crosses herself, after dipping her hand into a little bowl of holy water. She carefully takes the candles to the table. Then she brings the Virgin to the table, and sets her down.

Angelina crosses herself again. She is about to speak: She stops herself, gets a large kitchen match, strikes it on the box, and lights a candle. Now she can speak openly to the Virgin.

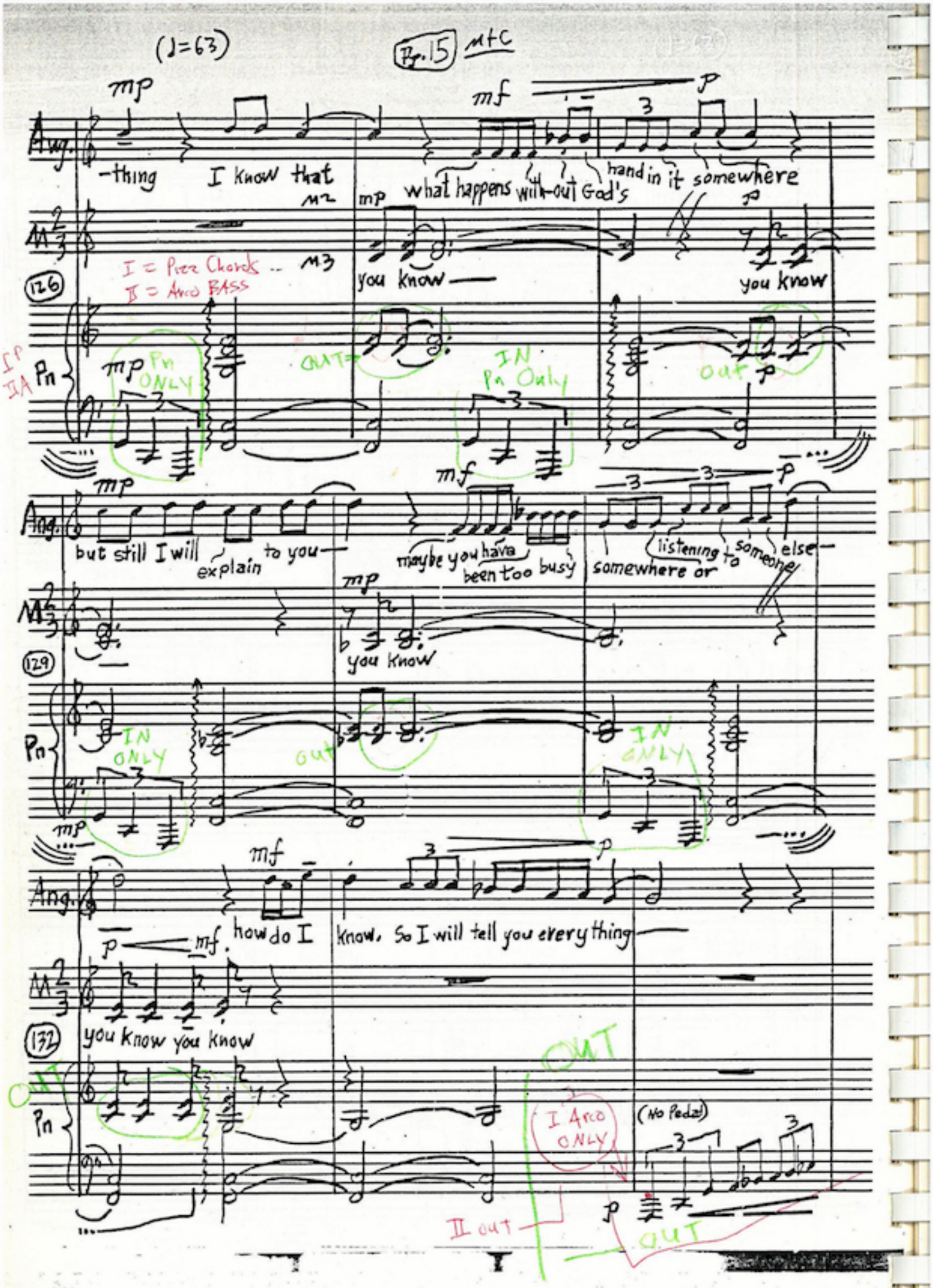

ON CUE (♩=88)
SEE NOTE 3
Pg. 12
M+C
3X
Ang.
88
IN
OUT
Pn
92
IN
OUT
Pn
mp
96
FLOWER
IN
Pn
100
IN
Pn
p

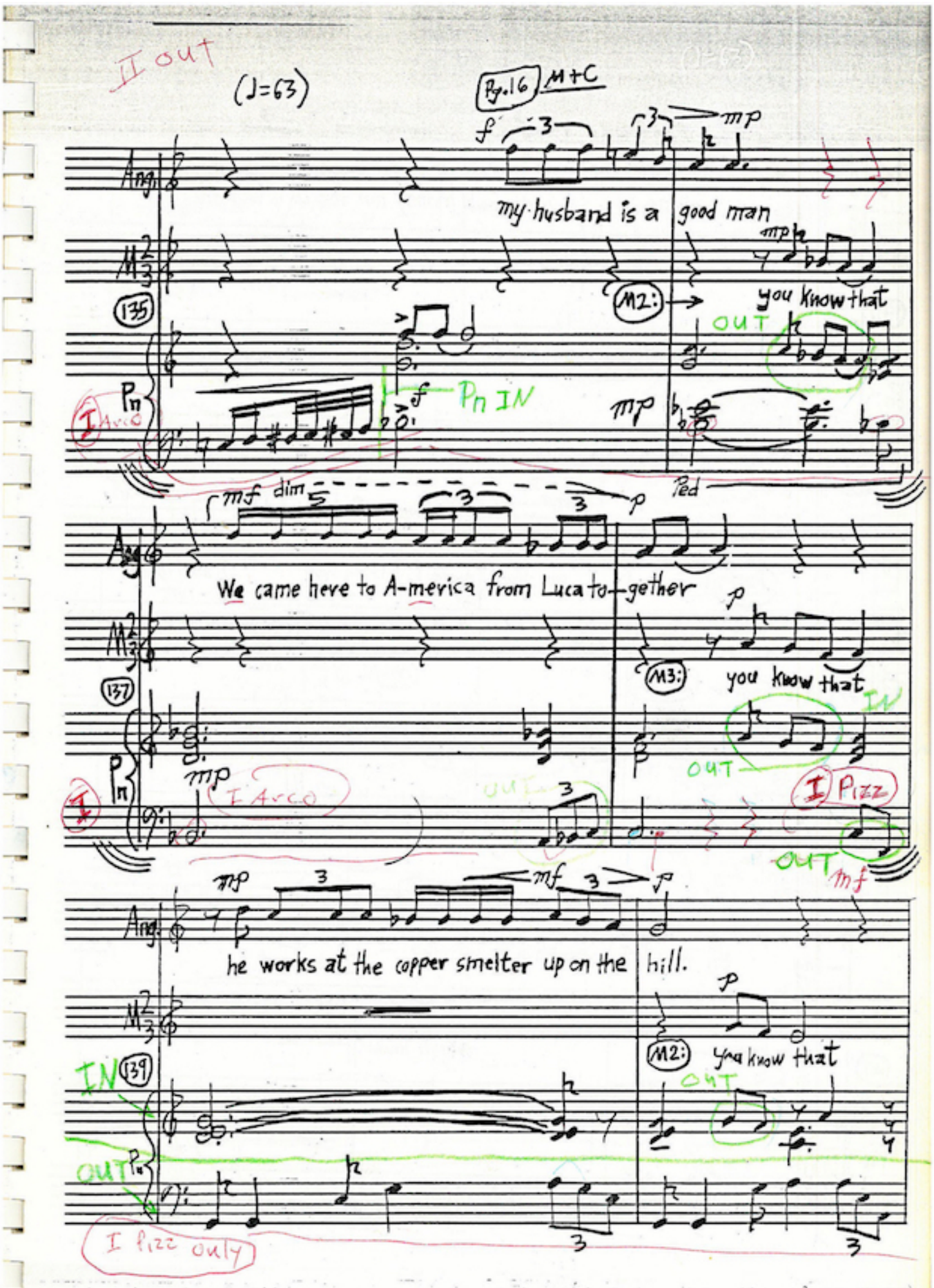

don't conduct
(♩=88)
SLOWER
conduct
Pp. 13 M+C
after 3RD CANDLE
Angelina preparing to speak to the
Ang.
104
IN
Pn
Statue of Mary.
Roll next chord as light from
the candle comes up.
OUT
IN
pp
ppp
Ped
hold Pedal until piano stops sounding
Ang. crosses herself again.
♩=46
(TEMPO)
Ang.
108
Holy mother when I was a
Pn OUT
Pn
p
pp
mf
Vc I, Pizz Only 8VB
mp
Ped
Ang.
111
girl my mother told me Ange-lina when you have a
OUT
Pn
Pn OUT
I pizz 8VB
p

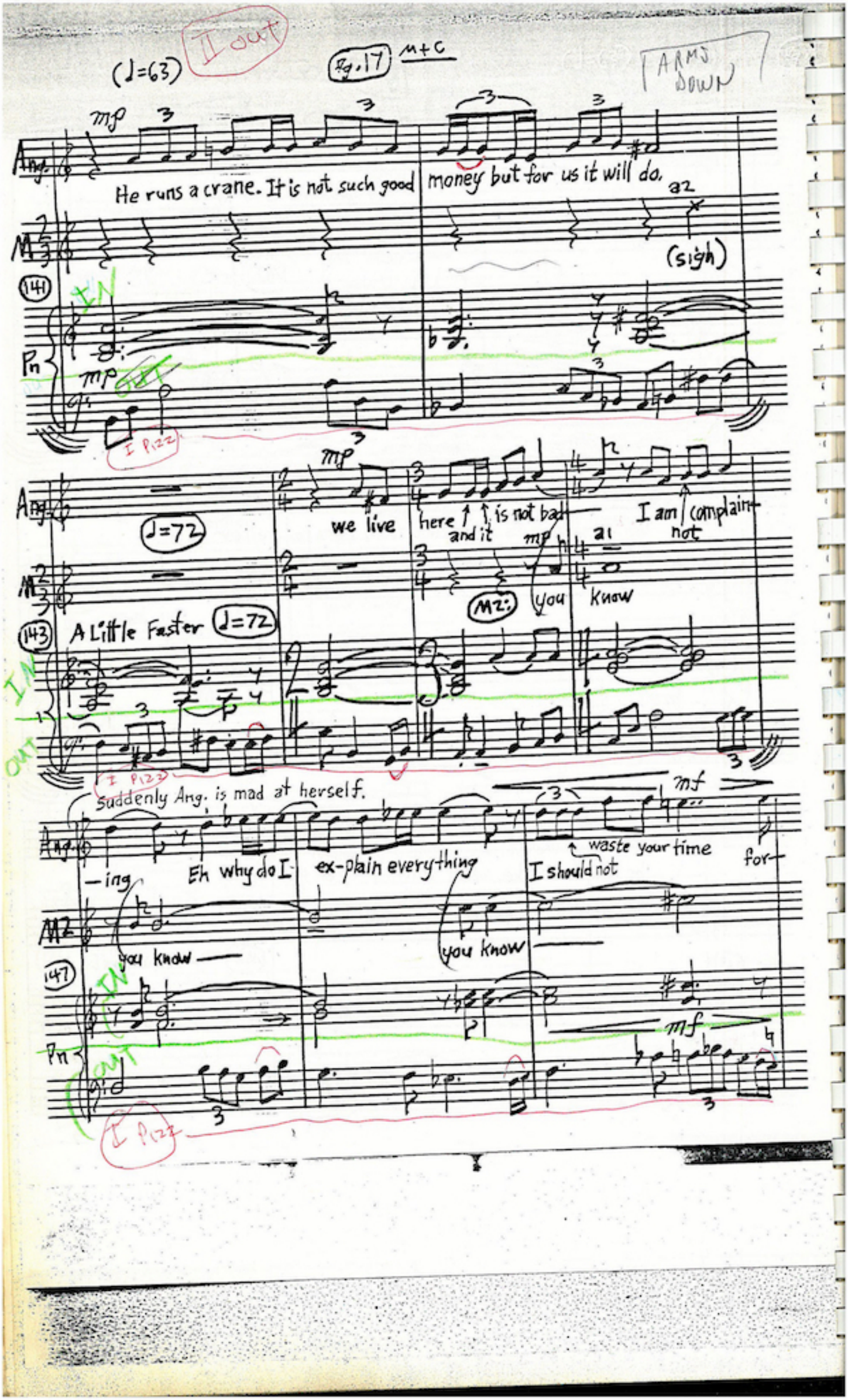


ms. 116-132 Vc I = Pizz chords

Vc II = Arco bass notes


(♩=63)
Pg. 15 MtC
Ang.
-thing I know that what happens with-out God's hand in it somewhere
you know
you know
I = Pizz Chords ..
II = Arco BASS
126
Pn
Pn ONLY
OUT
IN Pn Only
out
but still I will explain to you
maybe you have been too busy
somewhere or listening to someone else
you know
129
IN ONLY
out
IN ONLY
how do I know. So I will tell you everything
you know you know
132
OUT
I Arco ONLY
(No Pedal)
II out
OUT


II out
(♩=63)
Pg.16 M+C
Ang.
my husband is a good man
M2:
you know that
OUT
Pn IN
I Arco
Ped
We came here to A-merica from Luca to-gether
M3:
you know that
IN
OUT
I Arco
I Pizz
he works at the copper smelter up on the hill.
M2:
you know that
IN
OUT
I pizz only



(♩=63) II out

Fig. 17 M+C

ARMS DOWN

mp

Ang. He runs a crane. It is not such good money but for us it will do.

a2

M2 (sigh)

(141)

IN

Pn mp

OUT

I Pizz

mp

Ang. we live here and it is not bad I am not complain-

(♩=72)

mp a1

M2 you know

(143) A Little Faster (♩=72)

IN

OUT

I Pizz

Suddenly Ang. is mad at herself.

mf

Ang. -ing Eh why do I ex-plain everything I should not waste your time for-

M2 you know you know

(147)

IN

Pn mf

OUT

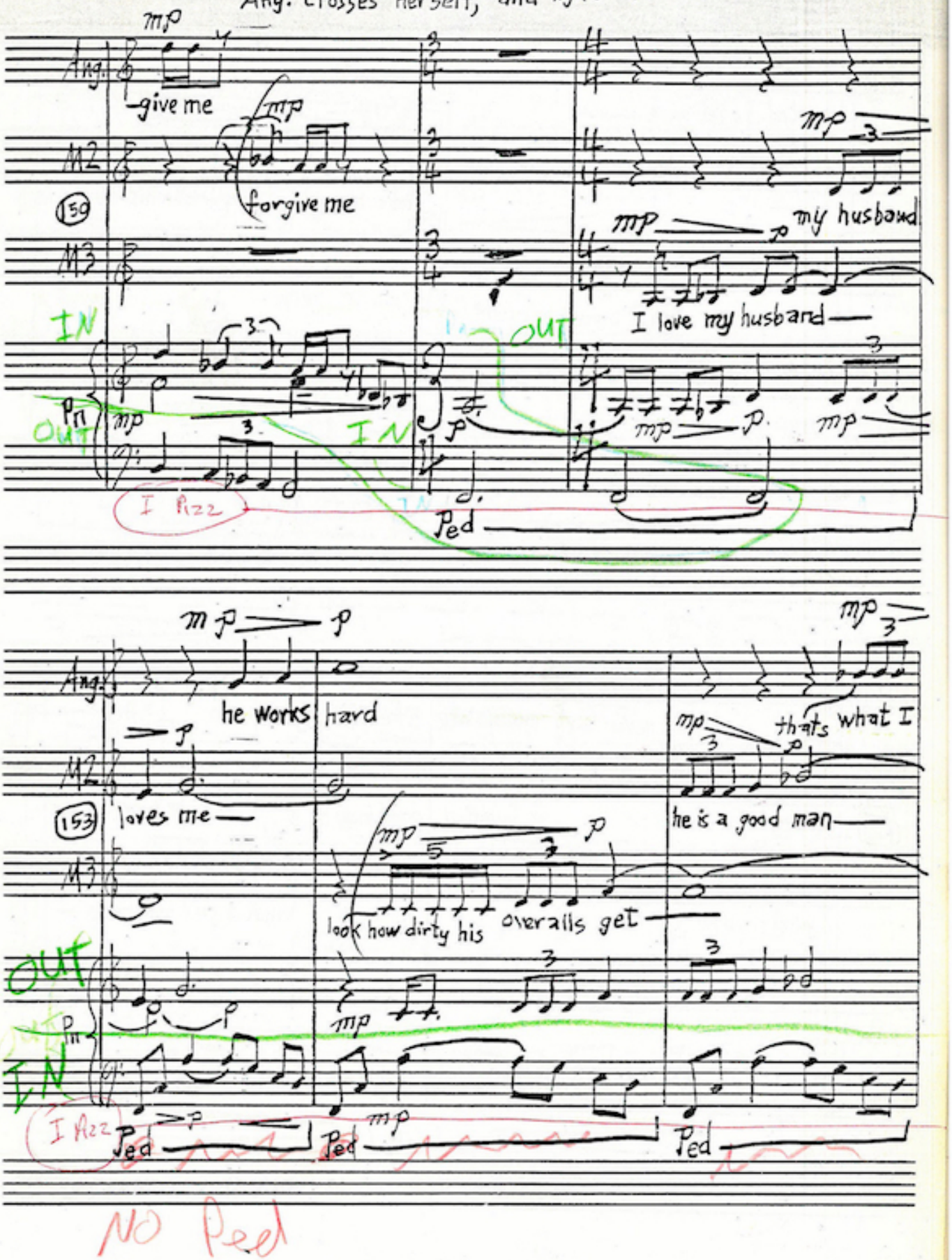
I Pizz

I OUT

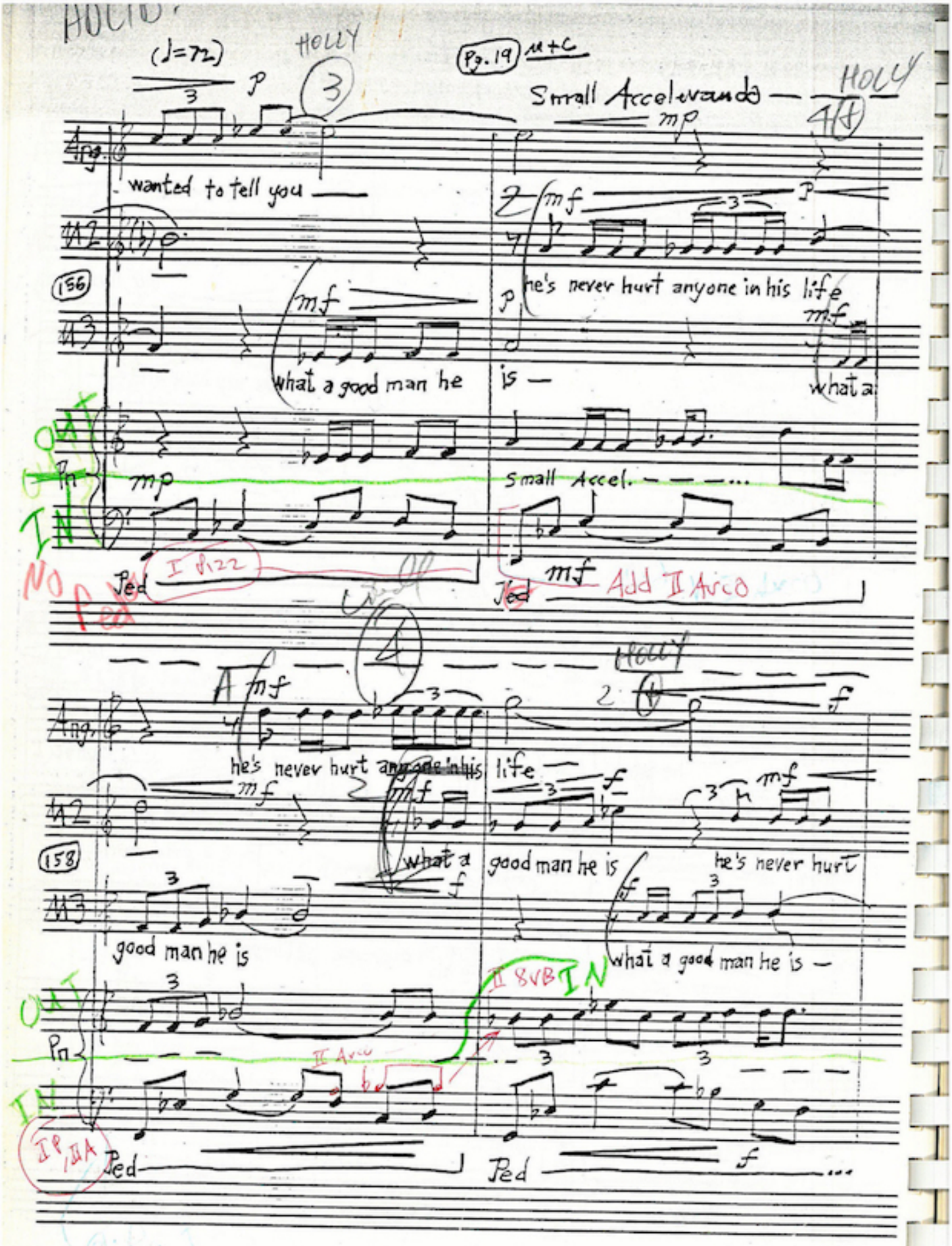
(♩=72)

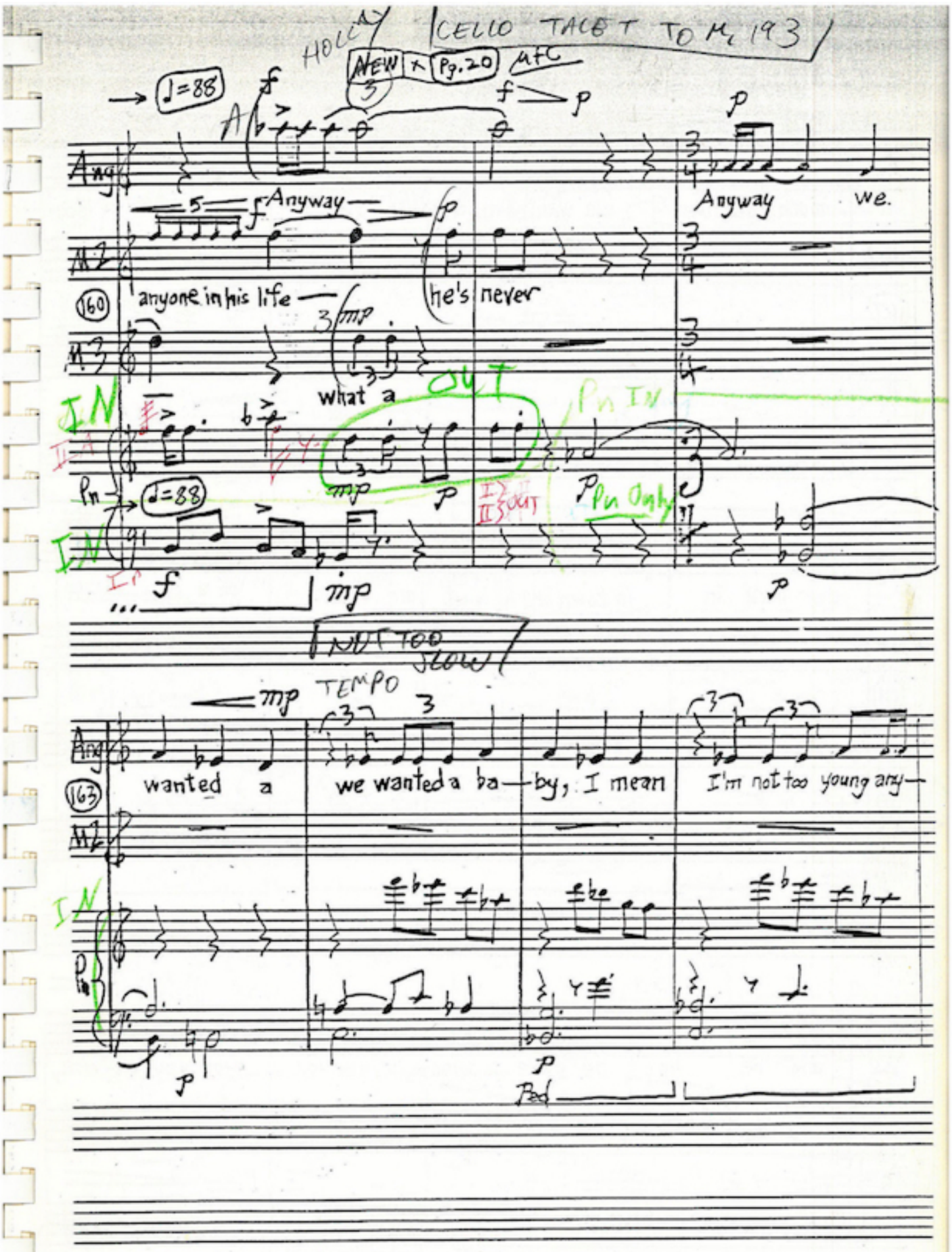
Pg. 18 M+C

Ang. crosses herself, and lights another candle.



NO Ped


HOLLY
(♩=72)
Pg. 19
Small Accelerando
HOLLY
wanted to tell you
he's never hurt anyone in his life
what a good man he is
what a
Small Accel.
Ped
I Pizz
Add II Arco
HOLLY
he's never hurt anyone in his life
what a good man he is
he's never hurt
good man he is
what a good man he is
II 8VB IN
II Arco
Ped
OUT
IN
No Ped
IP, IIA



HOLLY

CELLO TACET TO M. 193

NEW × Pg. 20 MFC

→ ♩=88

Ang

Anyway — Anyway we.

M2

anyone in his life — he's never

(160)

M3

what a

IN

OUT

Pn IN

Pn

♩=88

I II OUT

Pn Only

IN

NOT TOO SLOW

TEMPO

Ang

wanted a we wanted a ba — by, I mean I'm not too young any —

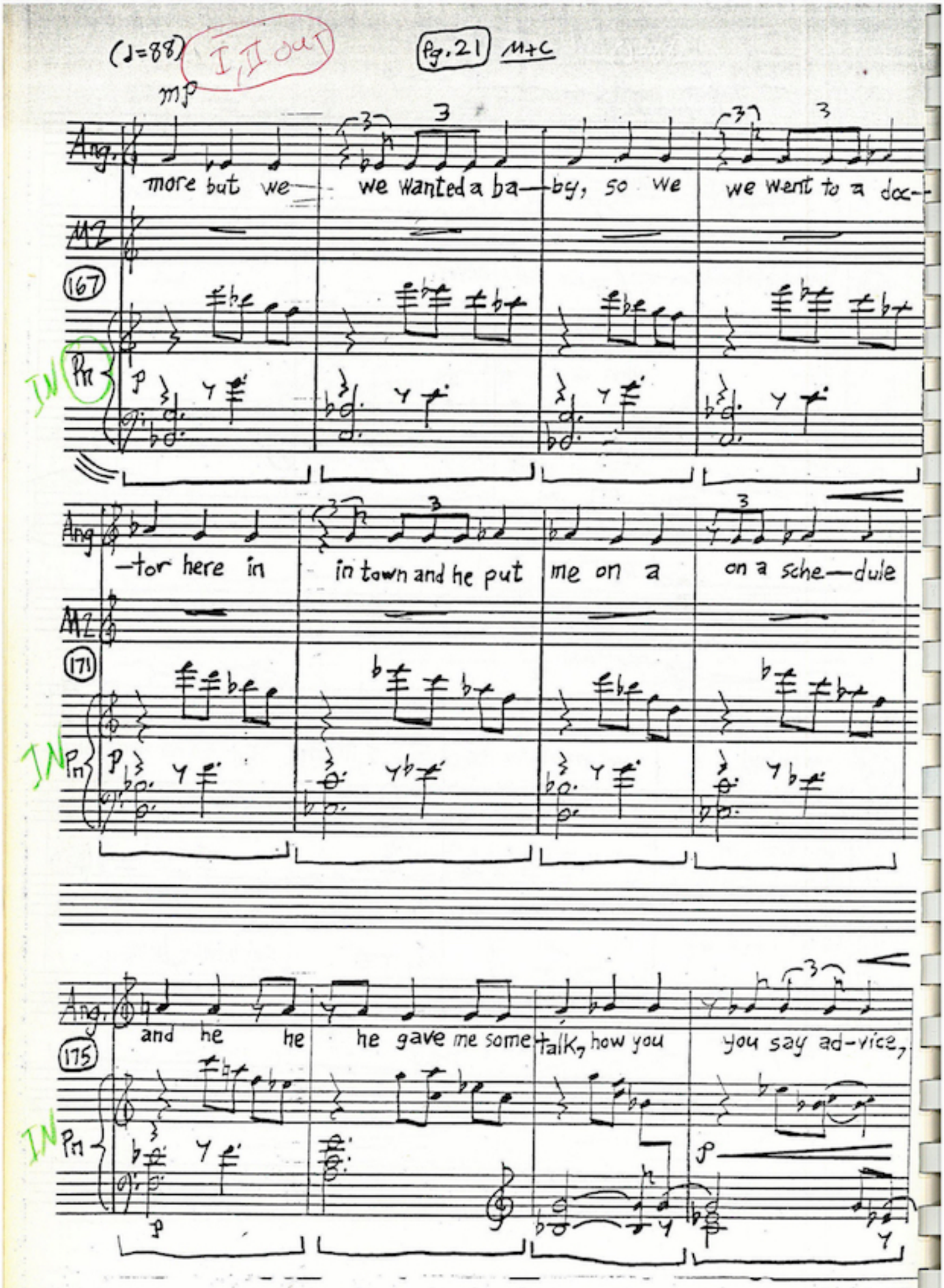
(163)

M2

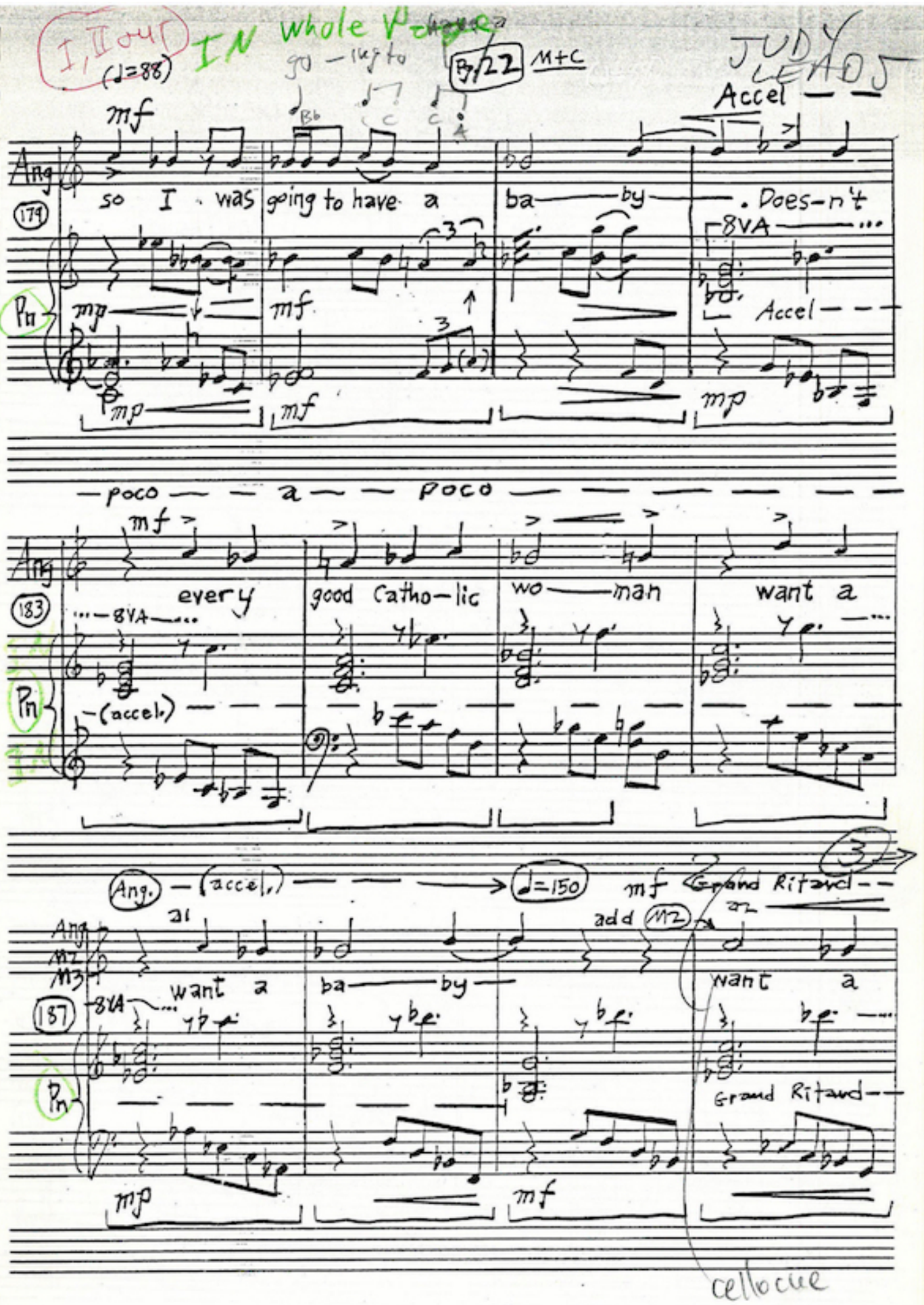
IN

Pn

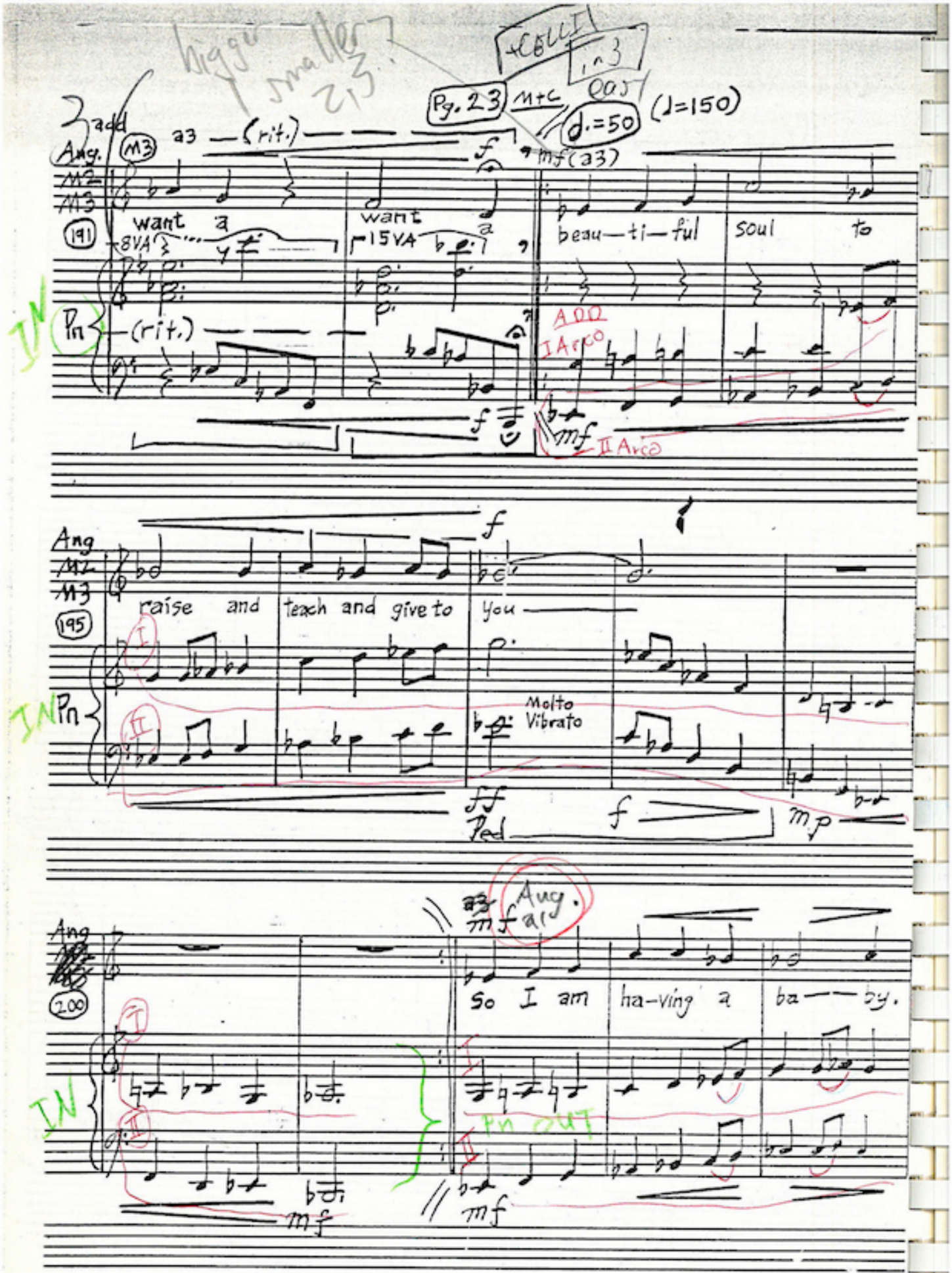
Ped



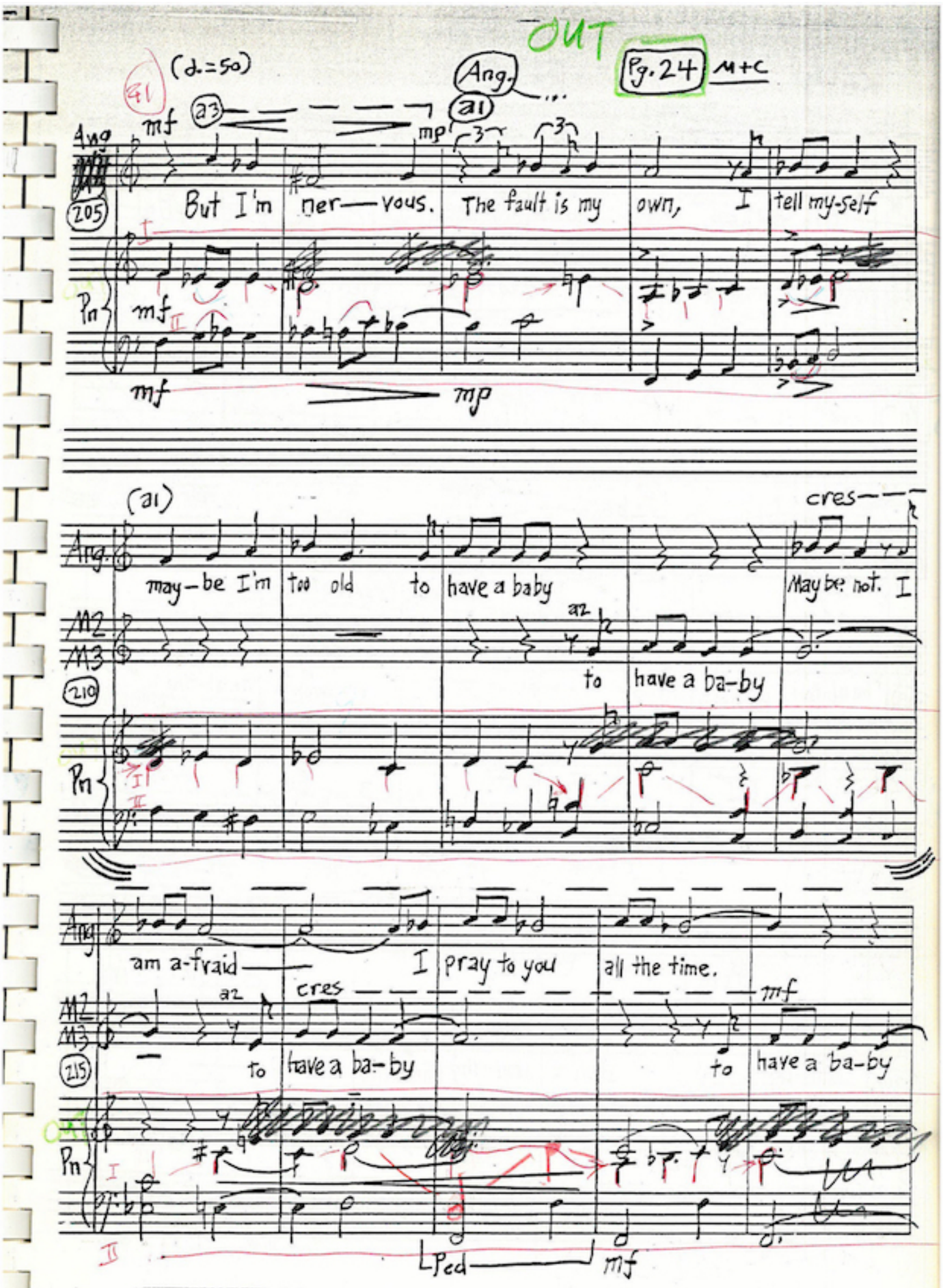
IN whole Page



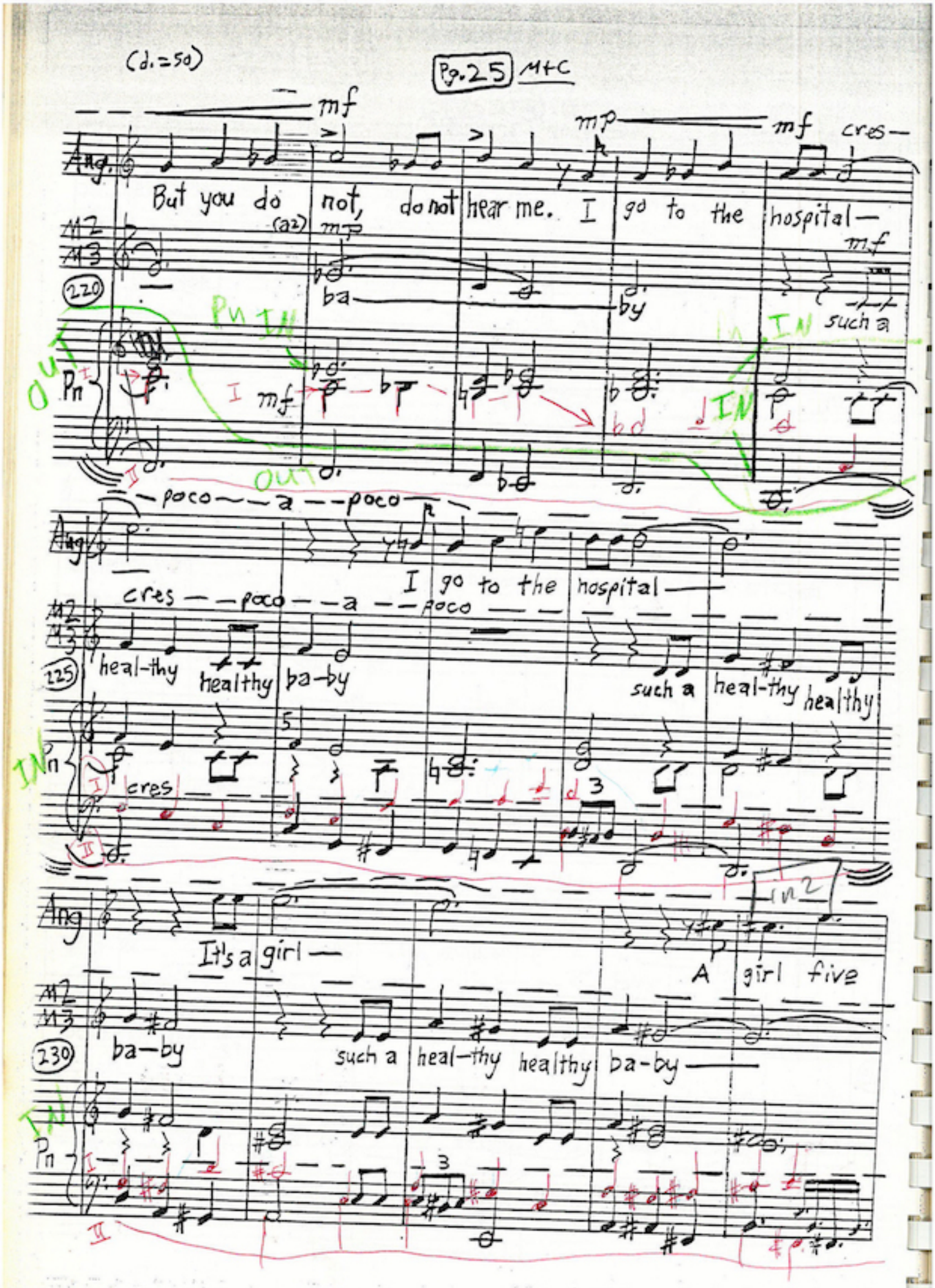
Pn IN whole Page



Pg. 23
M+C
(♩=150)
♩.=50
add
Ang.
M2
M3
191
a3
(rit.)
mf (a3)
want a
8VA
want a
15VA
beau—ti—ful soul to
Pn
(rit.)
ADD
I Arco
II Arco
IN
Ang
M2
M3
195
raise and teach and give to you
Pn
Molto Vibrato
Ped
Ang
200
Ang. a1
So I am ha-ving a ba—by.
Pn OUT
IN



Pn OUT whole Page



(d.=50)

Pg. 25 M+C

mf mp mf cres

Ang. But you do not, do not hear me. I go to the hospital—

M2 M3 (a2) mp mf

220 ba by such a

Pn IN IN IN OUT

I mf bd

II OUT

poco a poco

Ang. I go to the hospital—

cres poco a poco

M2 M3 heal-thy healthy ba-by such a heal-thy healthy

225

IN Pn cres

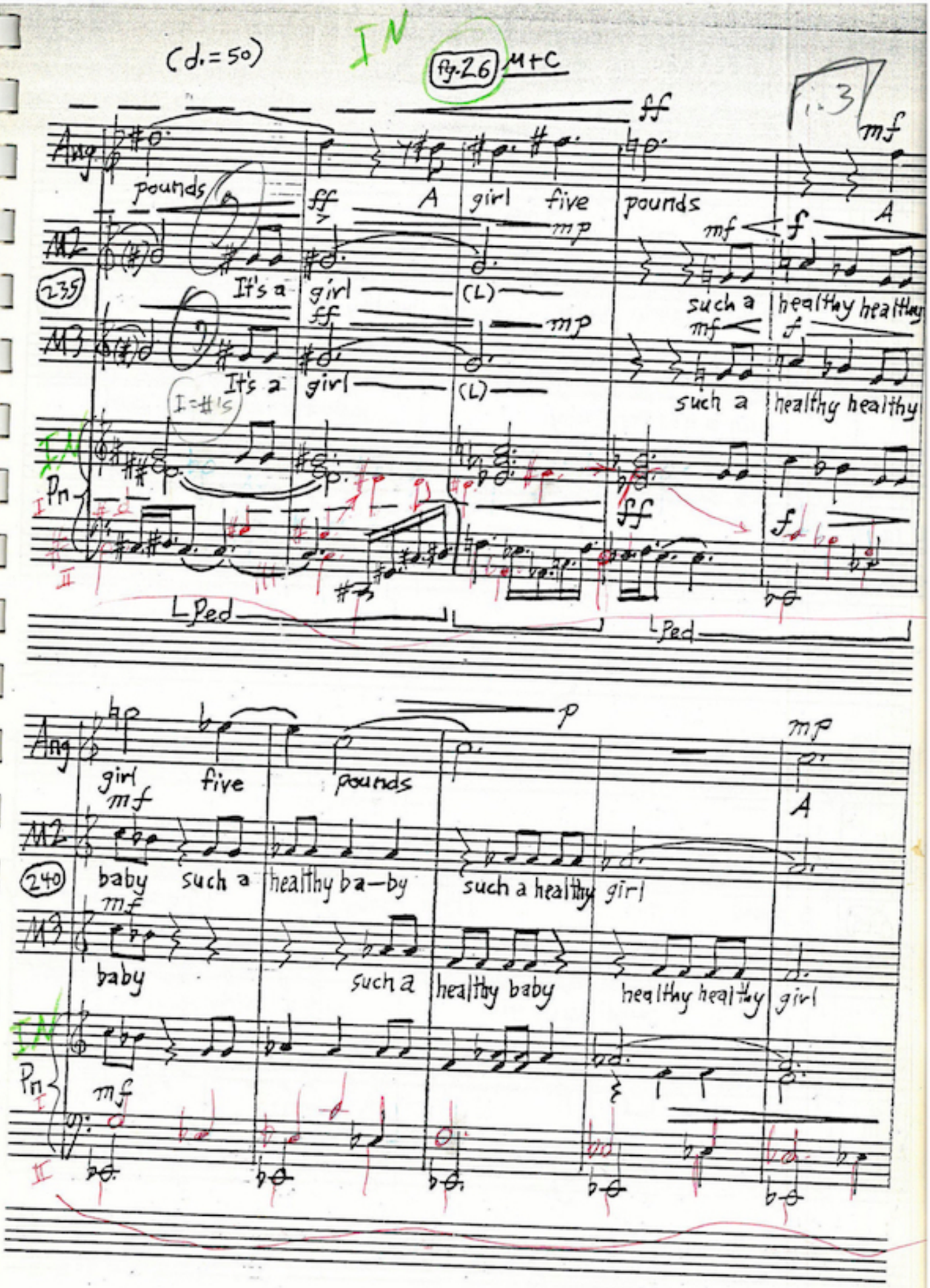
Ang. It's a girl— A girl five

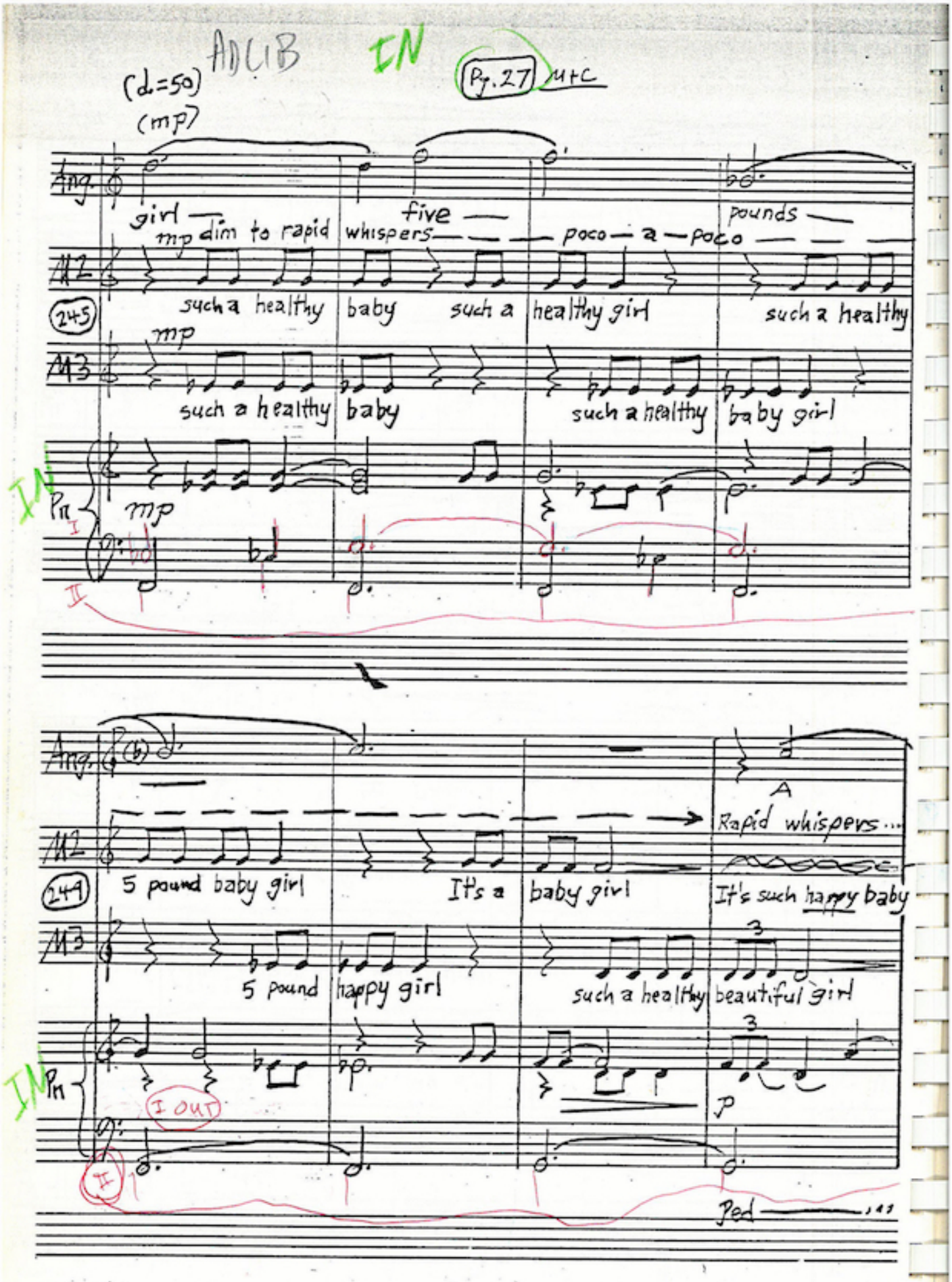
in2

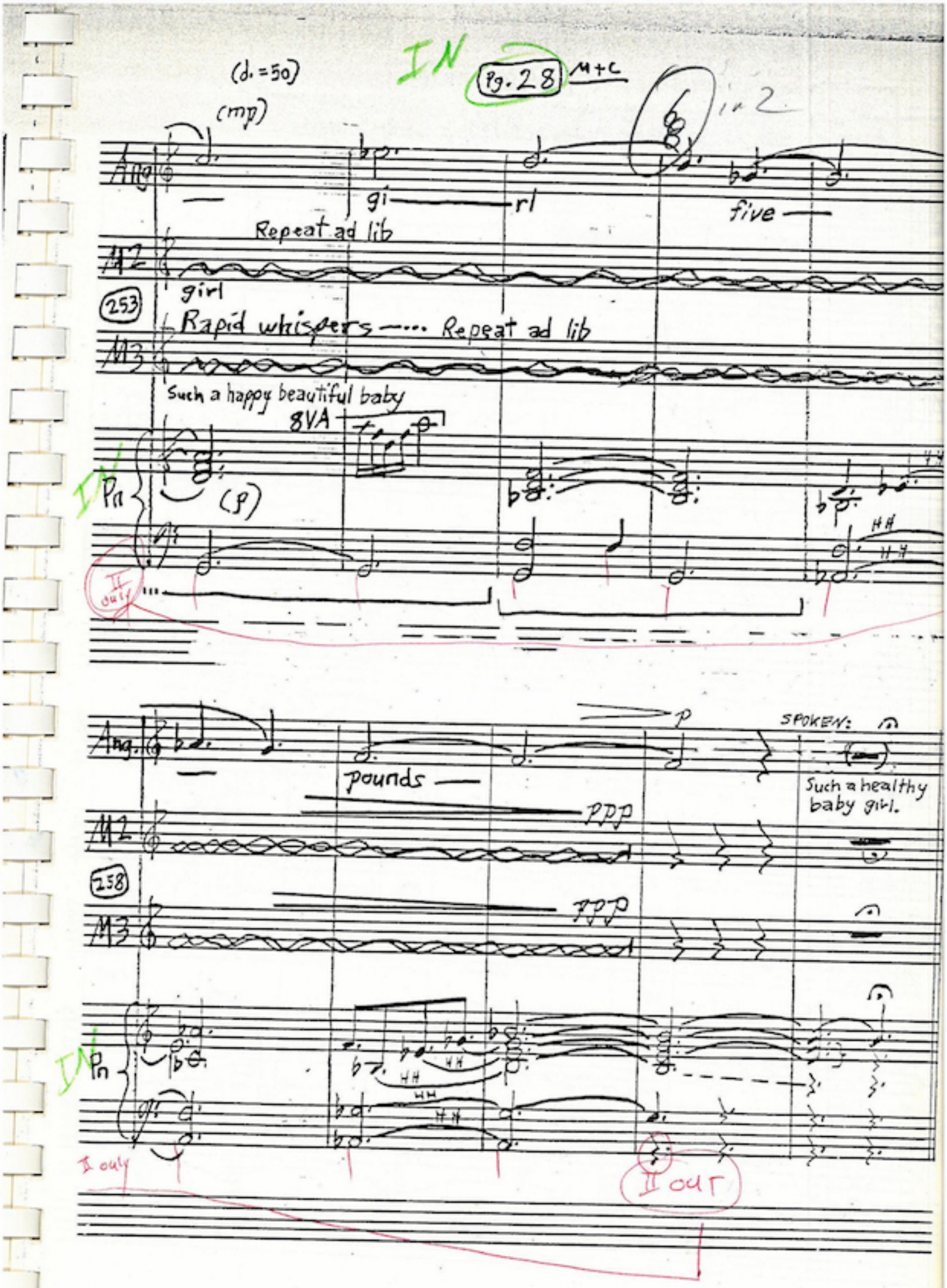
M2 M3 ba-by such a heal-thy healthy ba-by—

230

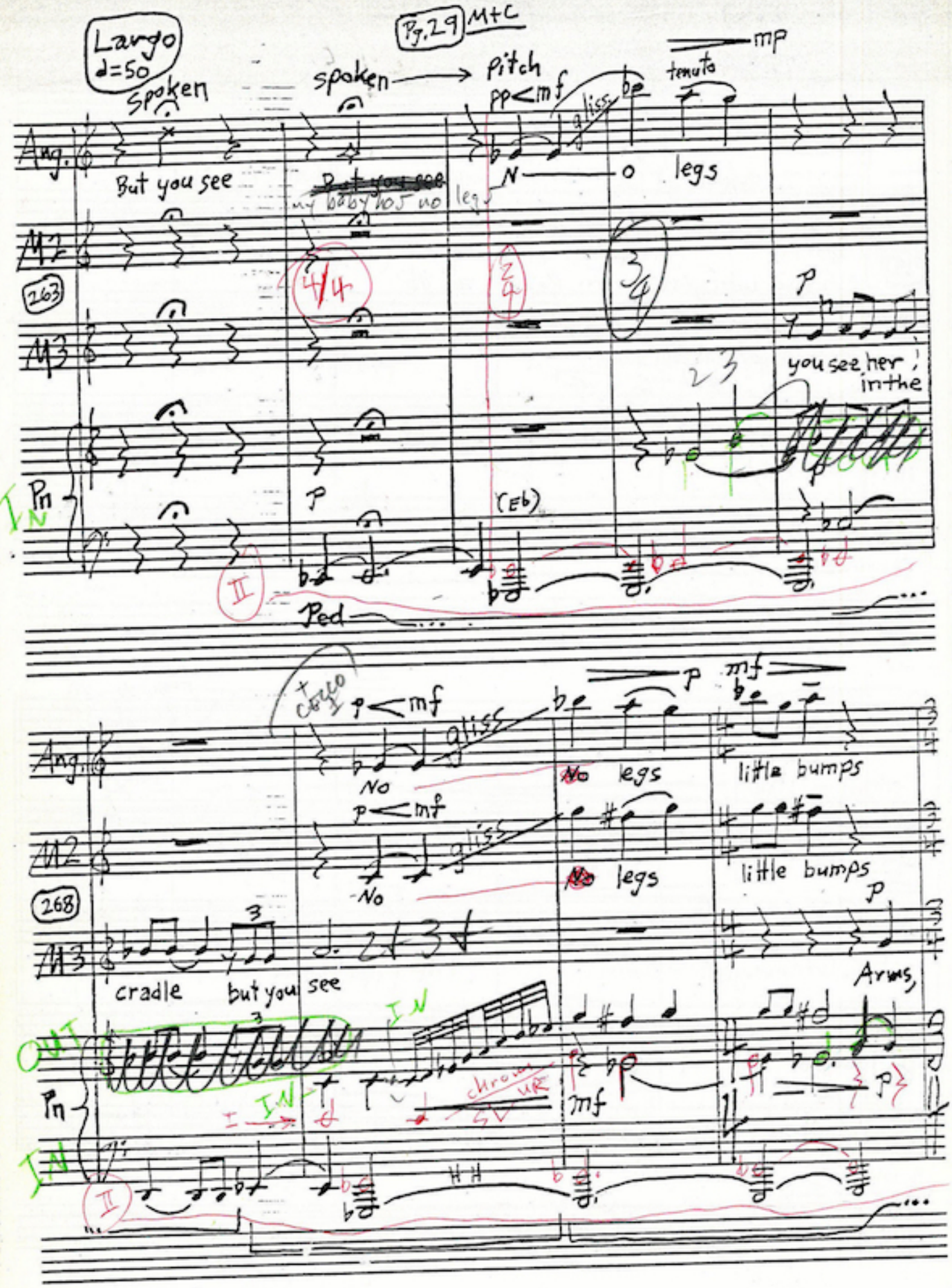
IN Pn

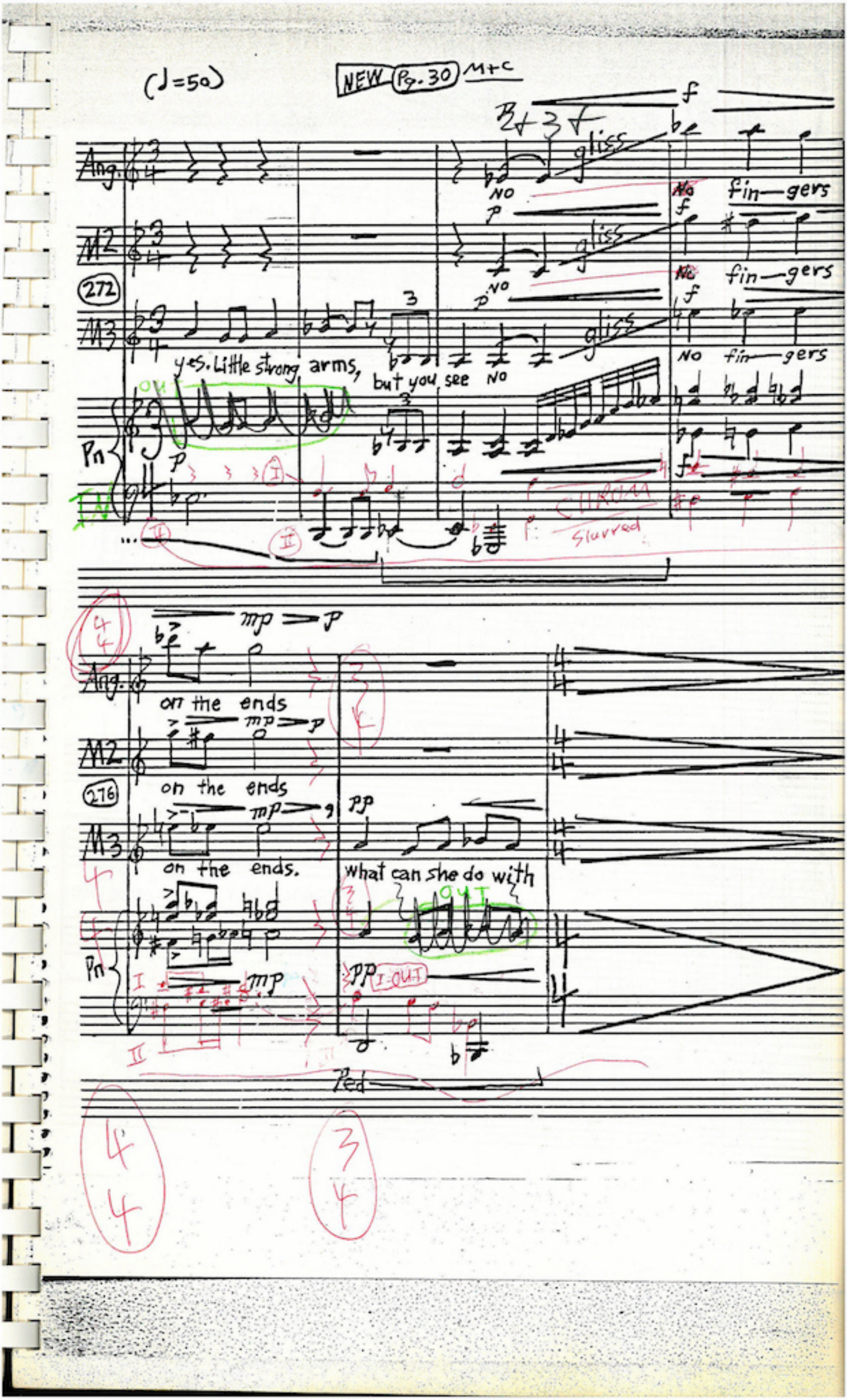

(d.=50)
IN
fig.26 M+C
Ang
pounds
ff
A
girl
five
pounds
mf
A
M2
235
It's a
girl
(L)
mp
mf
f
such a
healthy healthy
M3
It's a
girl
(L)
such a
healthy healthy
I=#'s
IN
Pn
I
II
Ped
Ped
Ang
girl
five
pounds
p
mp
A
M2
240
baby
such a
healthy ba-by
such a healthy
girl
M3
baby
such a
healthy baby
healthy healthy
girl
IN
Pn
mf


ADLIB
IN
(d=50)
(mp)
Pg. 27 M+C
Ang.
girl — five — pounds —
mp dim to rapid whispers — poco — a — poco
M2
245
such a healthy baby such a healthy girl such a healthy
mp
M3
such a healthy baby such a healthy baby girl
IN
Pn
mp
I
II
Ang.
A
Rapid whispers...
M2
249
5 pound baby girl It's a baby girl It's such happy baby
M3
5 pound happy girl such a healthy beautiful girl
IN
Pn
I OUT
II
p
Ped



(♩. = 50)
IN
Pg. 28
M+C
(mp)
in 2
Ang
gi
rl
five
Repeat ad lib
M2
girl
253
Rapid whispers ---- Repeat ad lib
M3
Such a happy beautiful baby
8VA
IN
Pn
(p)
II only
Ang.
pounds
p
SPOKEN:
Such a healthy baby girl.
ppp
M2
258
ppp
M3
IN
Pn
II only
II out


Largo
♩=50
Pg.29 M+C
spoken
spoken → pitch
pp<mf
gliss.
tenuto
mp
Ang.
But you see
~~But you see~~
my baby has no legs
N
O
legs
M2
263
4/4
2/4
3/4
M3
p
you see her in the
Pn
IN
p
(Eb)
II
Ped
cerco
p<mf
gliss
No
No legs
little bumps
p
mf
M2
268
cradle
but you see
Arms,
OUT
IN
chrom
UR
SV
mf
p
II



(♩=50)

NEW (Pg. 30) M+C

Ang. — gliss — NO — No fin—gers

M2 — gliss — NO — No fin—gers

(272)

M3 — gliss — NO — No fin—gers

yes. Little strong arms, but you see NO

Pn — OUT — CHROM — Slurred

IN

4/4

Ang. — mp — p — on the ends

M2 — mp — p — on the ends

(276)

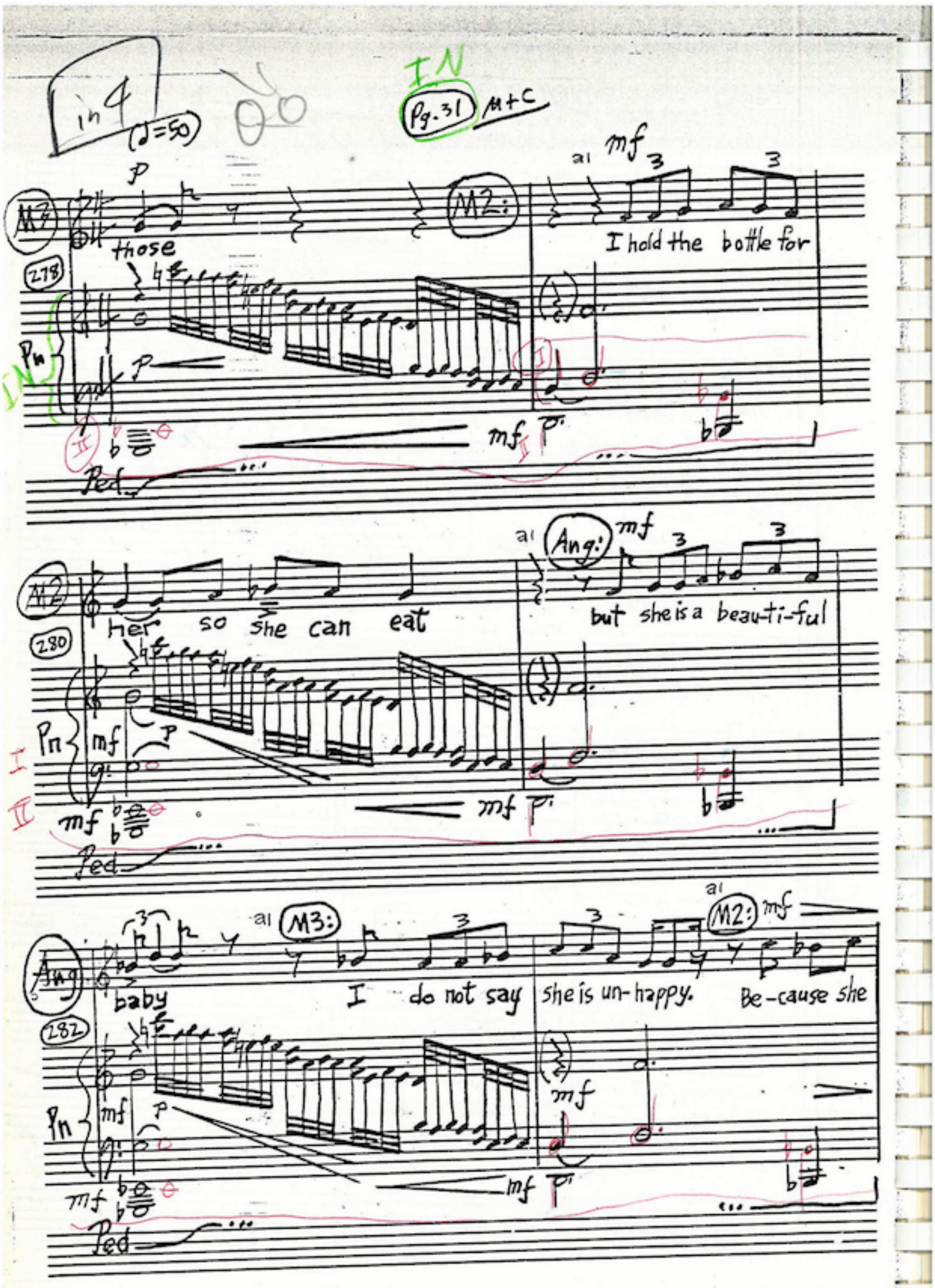
M3 — mp — on the ends. — pp — What can she do with

Pn — OUT — I-OUT — mp — pp

Ped

4/4

3/4



in 4 (♩=50)

IN

Pg. 31 M+C

M3 (278) those

M2: I hold the bottle for

Pn

Ped

M2 (280) her so she can eat

Ang: but she is a beau-ti-ful

Pn

Ped

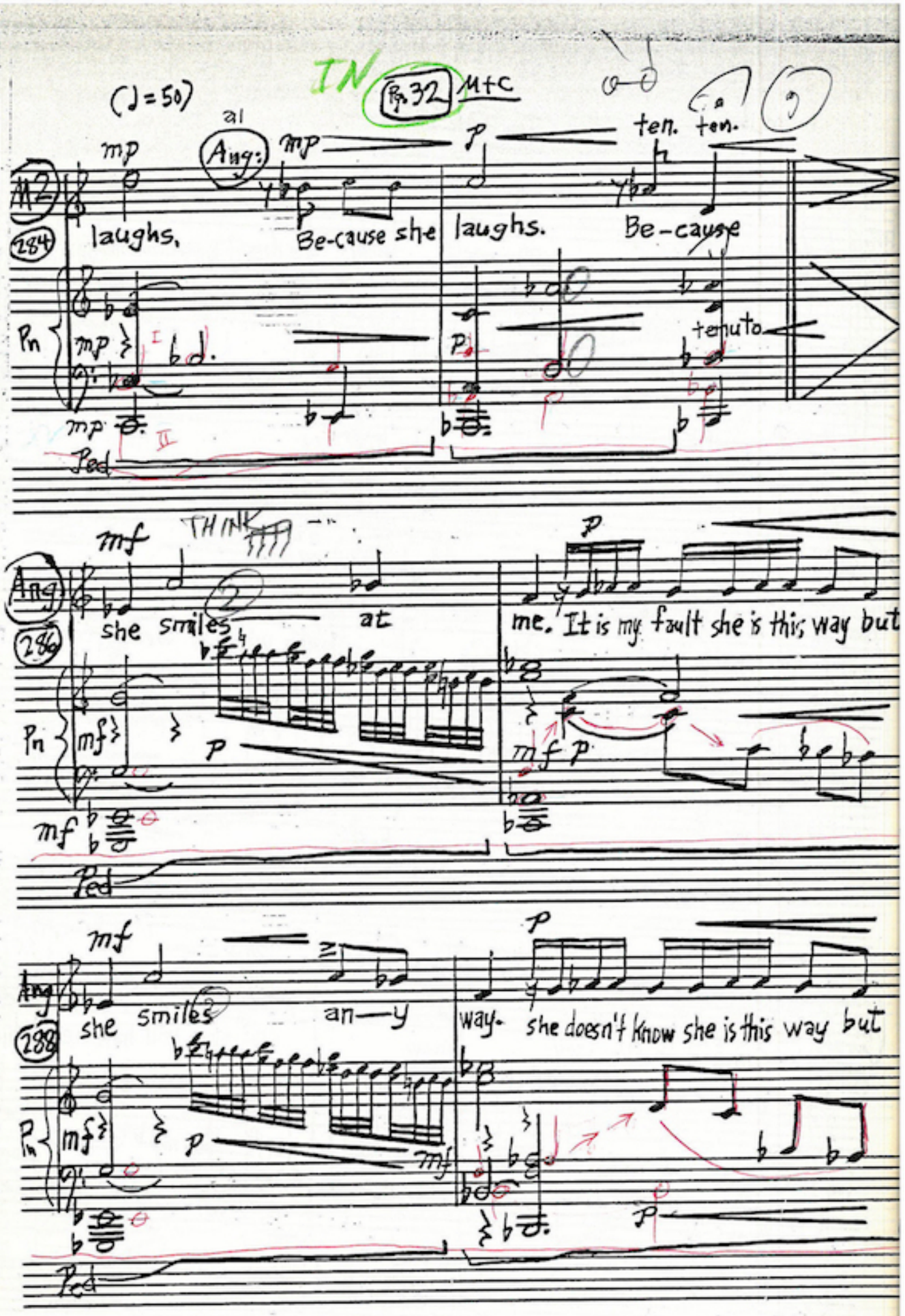
Ang (282) baby

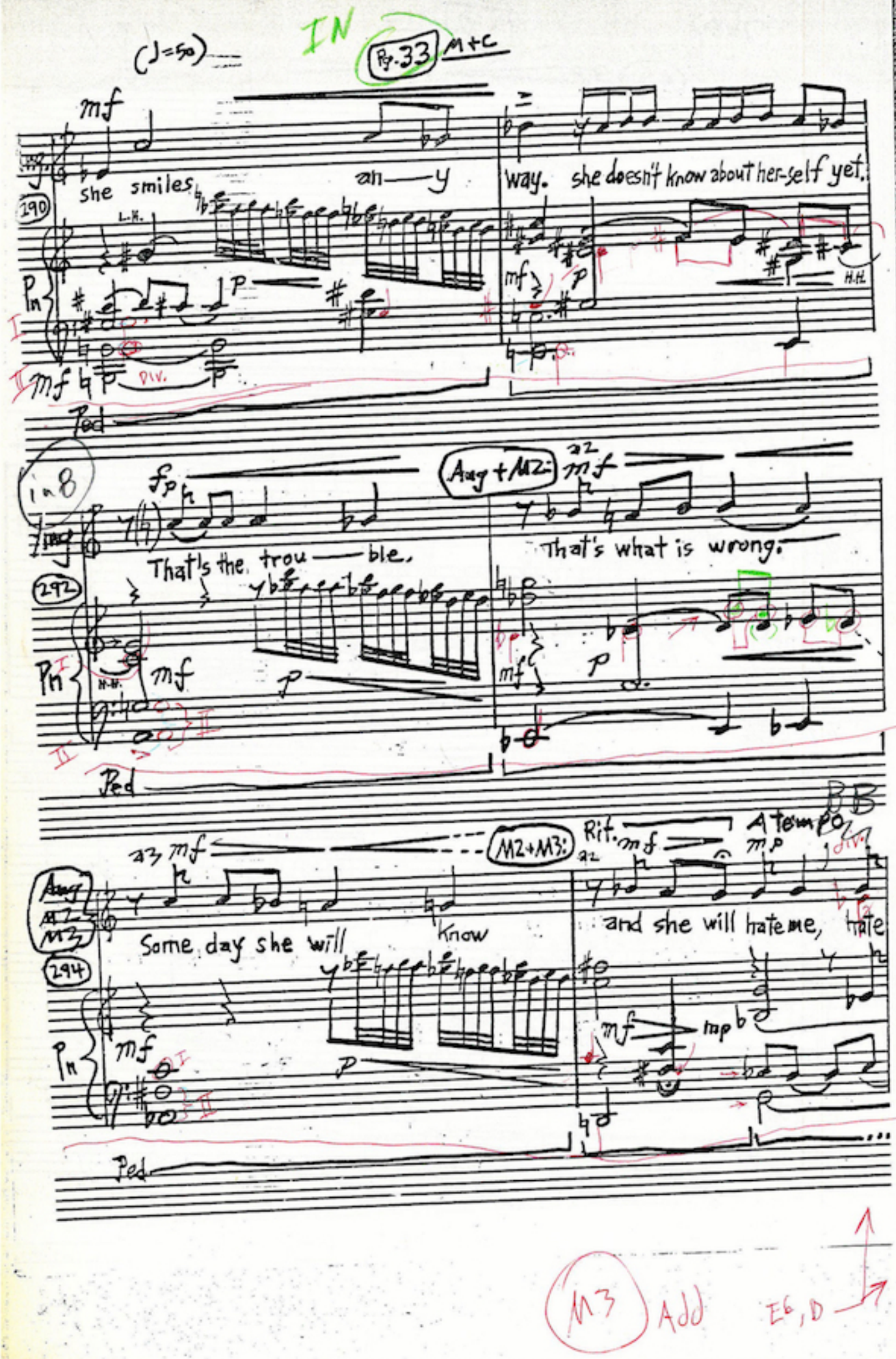
M3: I do not say she is un-happy.

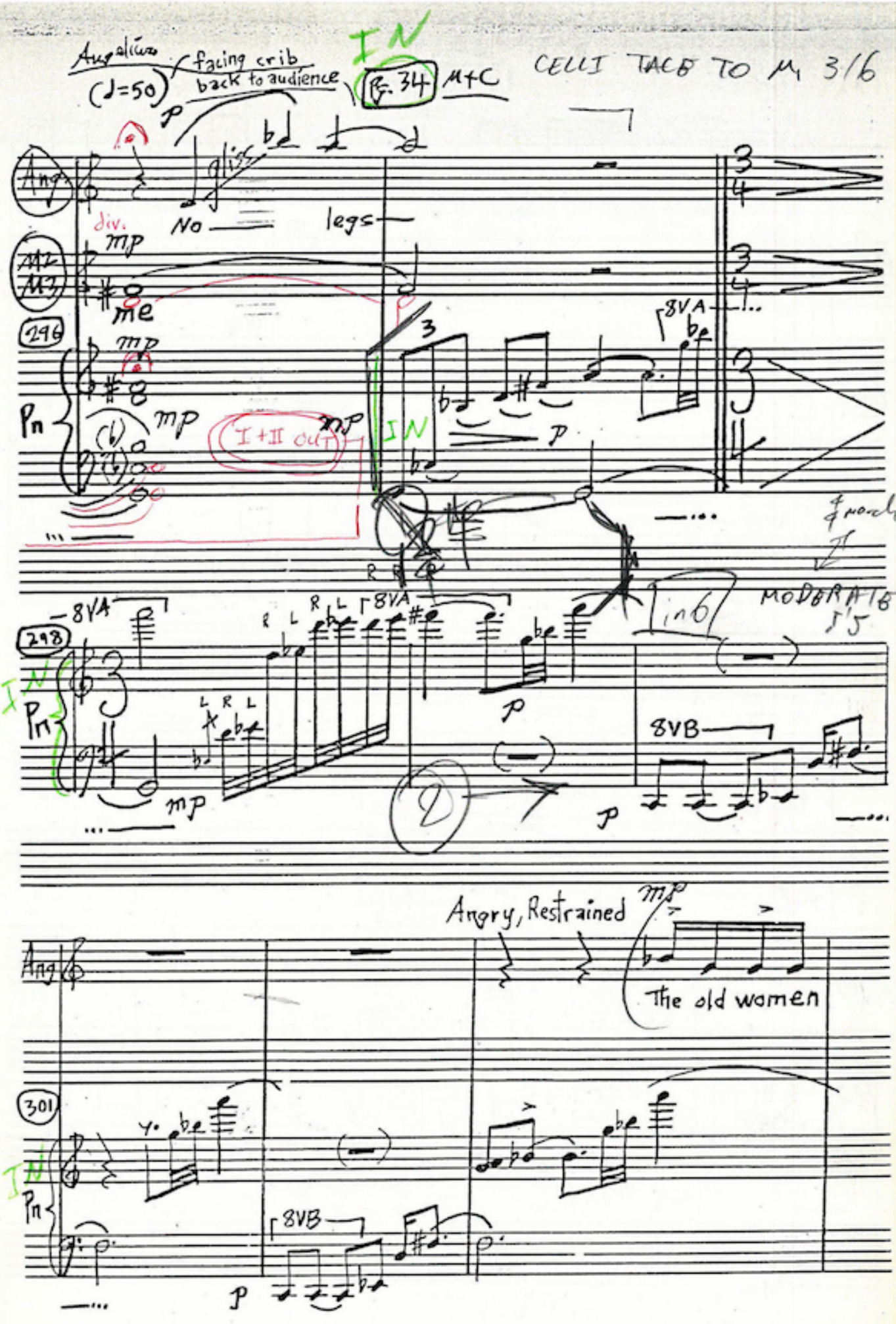
M2: Be-cause she

Pn

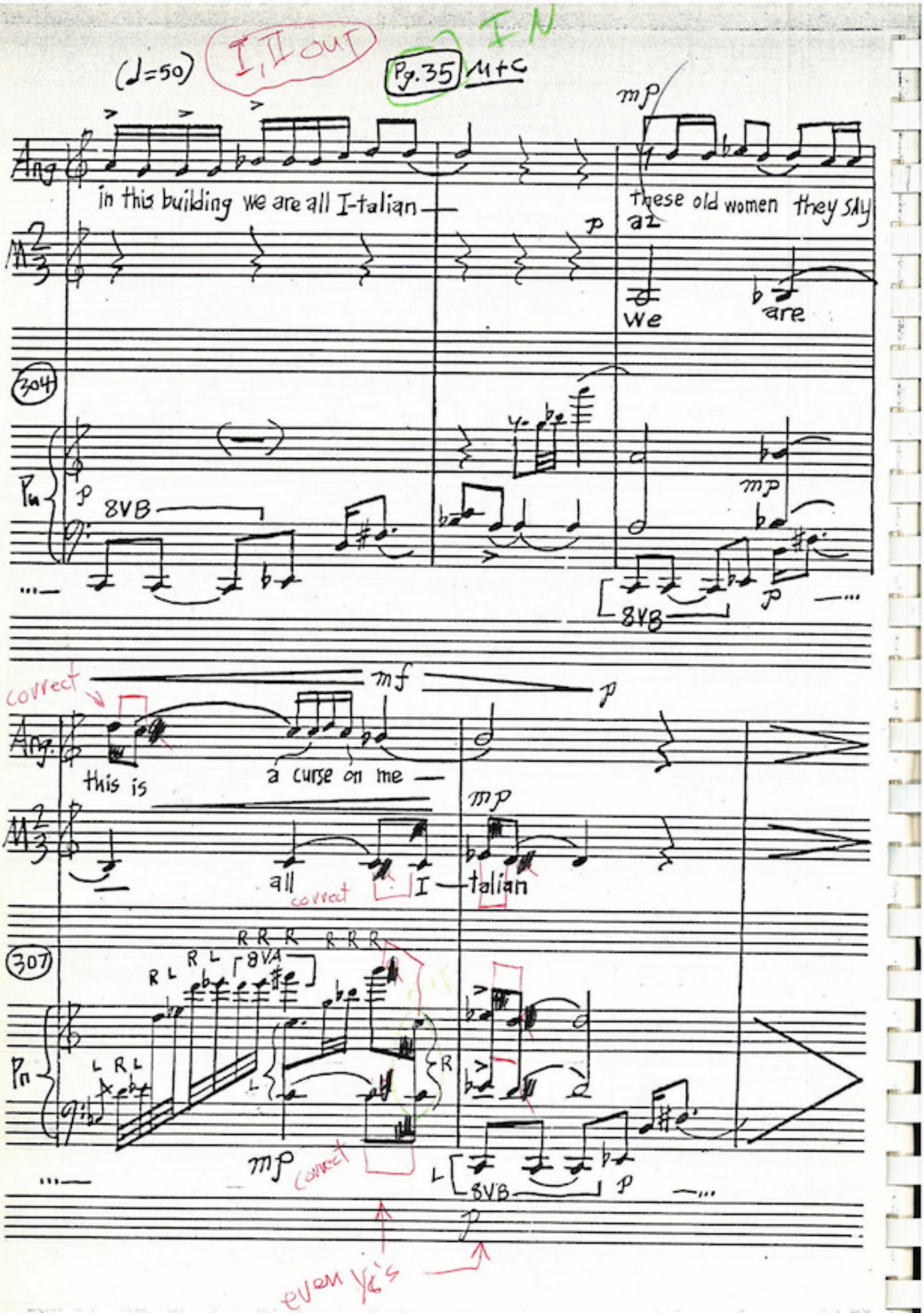
Ped

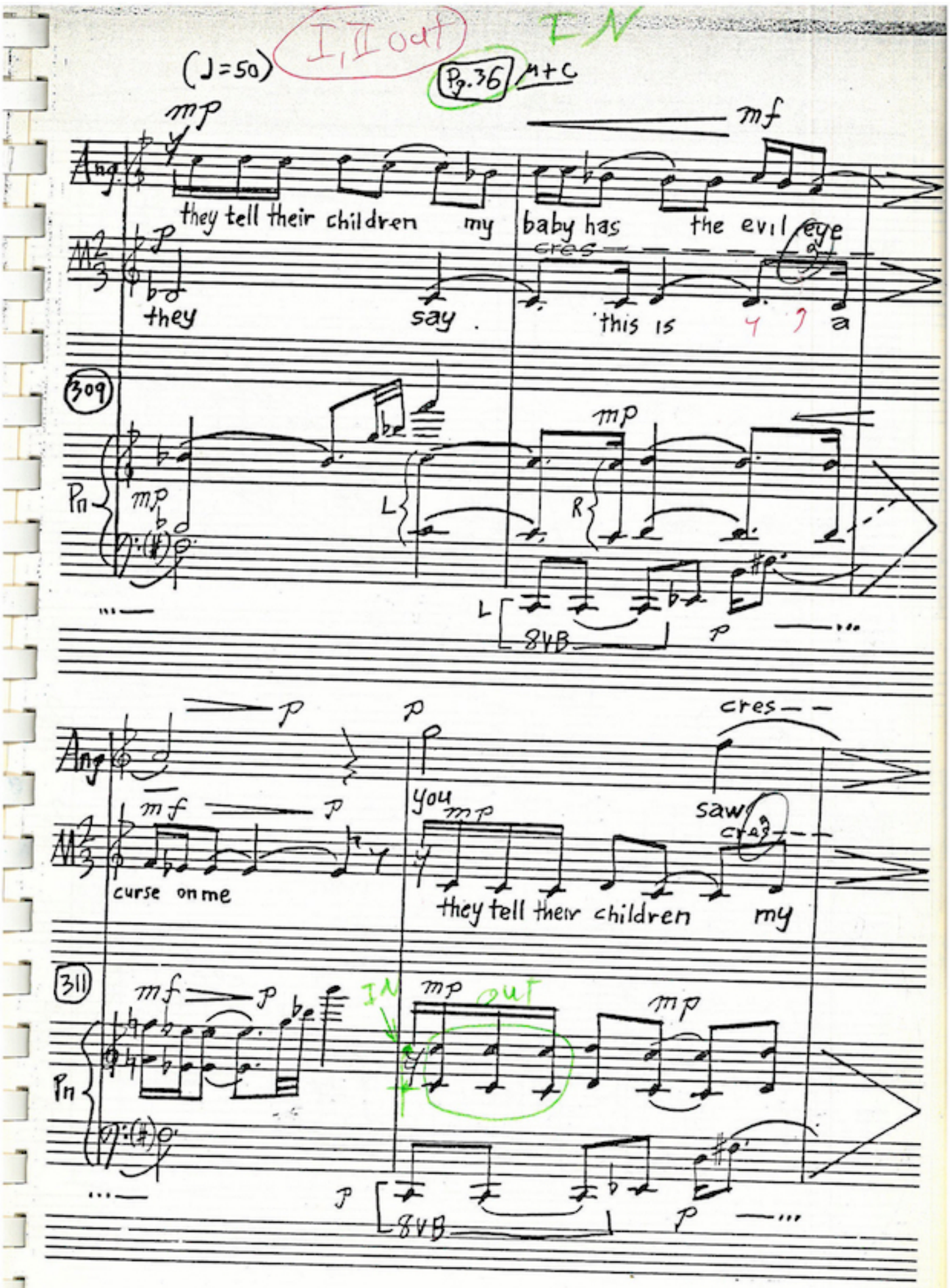

IN
Pg. 32
M+C
(♩=50)
M2
284
mp
al
Ang:
mp
p
ten. ten.
laughs.
Be-cause she
laughs.
Be-cause
Pn
mp
p
tenuto
mp
Ped
Ang
286
mf
THINK
she smiles
at
me. It is my fault she is this way but
Pn
mf
p
mf
p
mf
Ped
Ang
288
mf
she smiles
an—y
way.
she doesn't know she is this way but
Pn
mf
p
mf
p
Ped

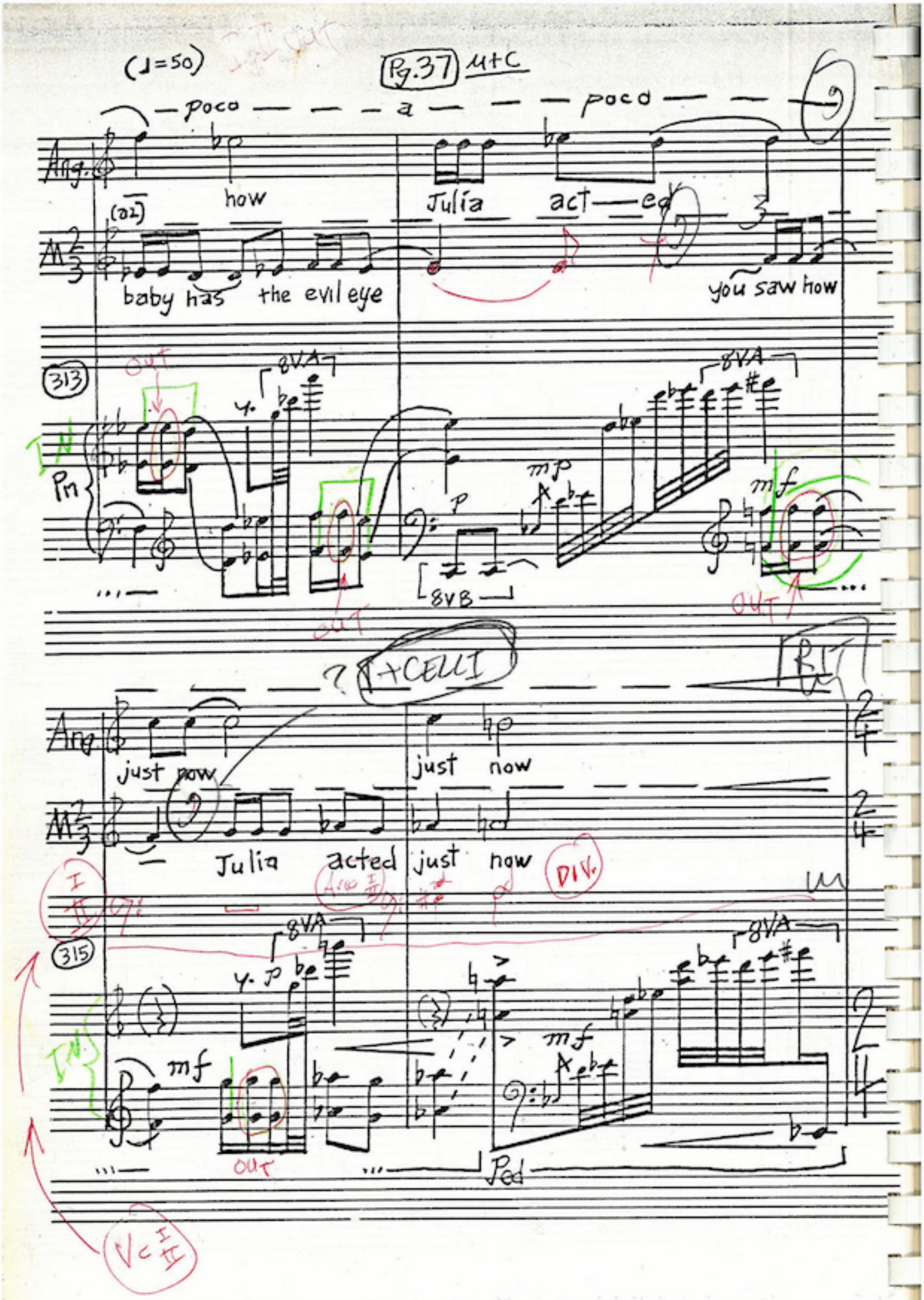

(♩=50)
IN
Pg. 33 M+C
mf
she smiles an—y way. she doesn't know about her-self yet.
190
L.H.
Pn
p
mf
DIV.
H.H.
Ped
in 8
fp
Aug + M2:
That's the trou—ble.
That's what is wrong.
292
Pn
mf
p
Ped
Aug M2 M3
M2+M3:
Rit.
A tempo
BB
Some day she will know
and she will hate me, hate
294
Pn
mf
mp
Ped
M3 Add
E6, D

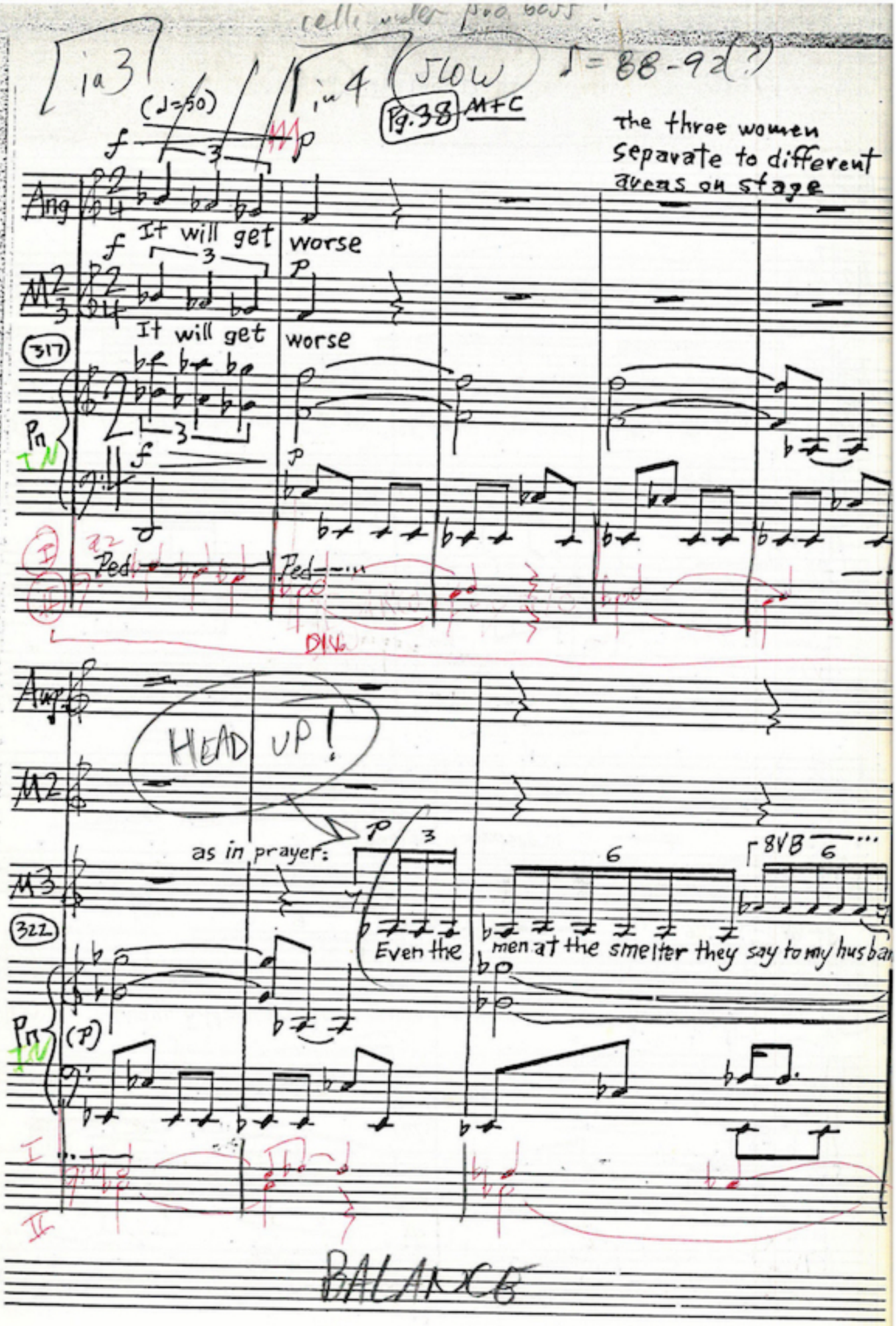


Angelica
(♩=50)
facing crib
back to audience
IN
Pg. 34
M+C
CELLI TACE TO M1 3/6
Ang
gliss
No
legs
div.
mp
M2
M3
me
296
Pn
mp
I+II OUT
IN
8VA
p
298
8VA
R L R L
8VA
in 6
MODERATE
8VB
Angry, Restrained
mp
The old women
301
8VB


(♩=50)
I, II OUT
Pg. 35
M+C
I N
Ang
in this building we are all I-talian
these old women they say
az
we
are
304
Pn
8VB
mp
correct
mf
this is
a curse on me
all
I
talian
307
R L
8VA
L R L
R
mp
correct
8VB
even Y's


(♩=50)
I, II out
IN
Pg. 36
M+C
mp
mf
Ang.
they tell their children my baby has the evil eye
M2/3
p
cres
they say this is a
309
Pn
mp
L
R
8VB
p
cres
you
saw
curse on me
they tell their children my
311
IN
out
8VB


(♩=50)
Pg.37 M+C
poco a poco
Ang.
how
Julia act—ed
(a2)
baby has the evil eye
you saw how
313
OUT
8VA
IN
Pn
mp
mf
8VB
OUT
OUT
? + CELLI
RIT
Ang.
just now
just now
Julia acted just now
DIV.
315
8VA
IN
mf
mf
OUT
Ped
Vc I II



ia3
(♩=50)
ia4
SLOW
♩= 88-92(?)
Pg.38 M+C
the three women separate to different areas on stage
Ang
It will get worse
M2
It will get worse
317
Pn
TN
Ped
Ped
DIV
Amp
HEAD UP!
M2
as in prayer:
M3
8VB
322
Even the men at the smelter they say to my husban
Pn
TN
(P)
BALANCE

(♩=50)

Pg. 39 M+C

Ang

M2

8VB 6 (P) 6 3

M3

(325) Eh! they say things. How can I raise my little girl. Everybody tells her

(b) (b) (P)

I

II

Ang

mp

in despair: sostenuto 3

M2

mp p

Ev—en the men

8VB 6 6

M3

(327) you have the evil eye How can I make her happy then? I will

3

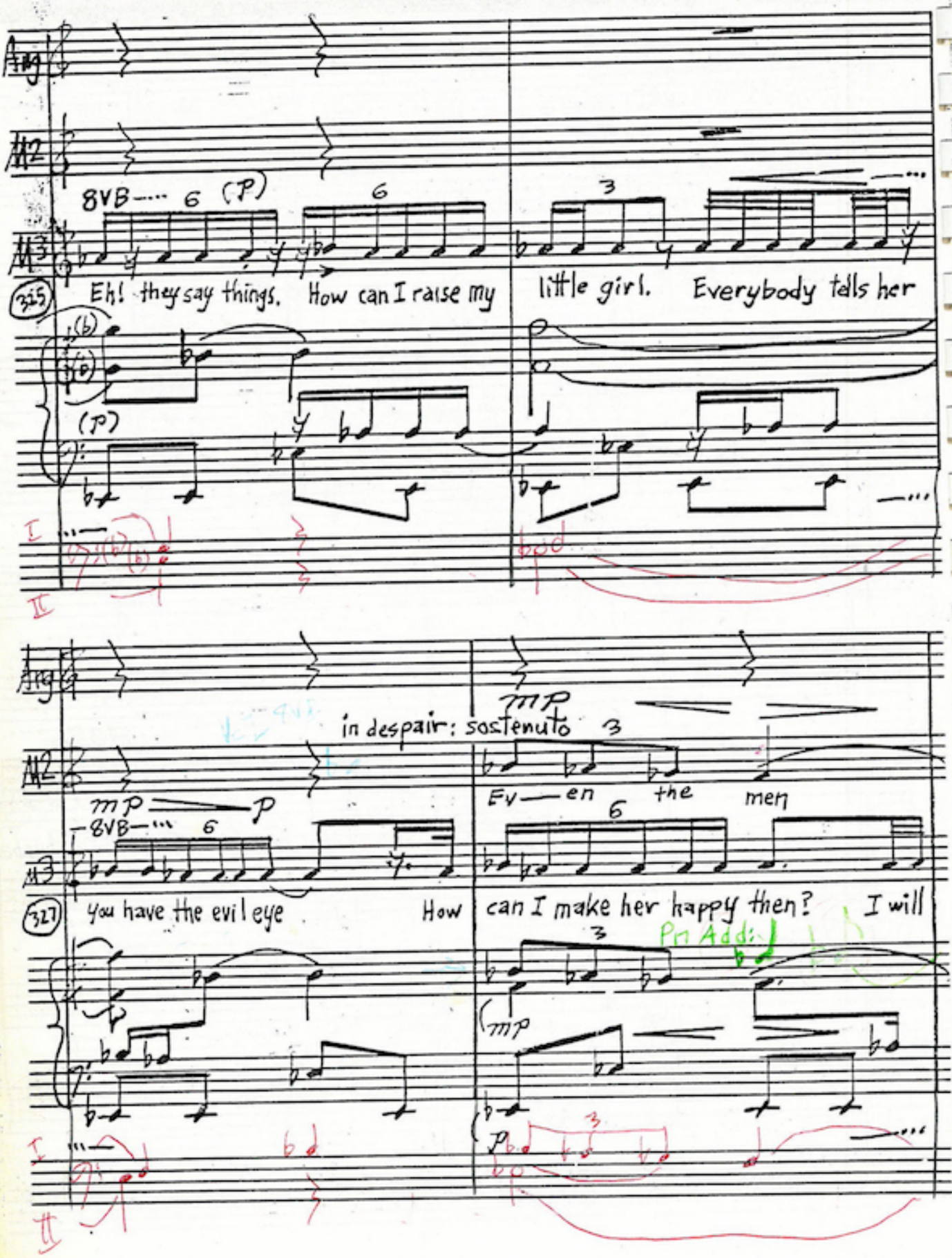
Pn Add:

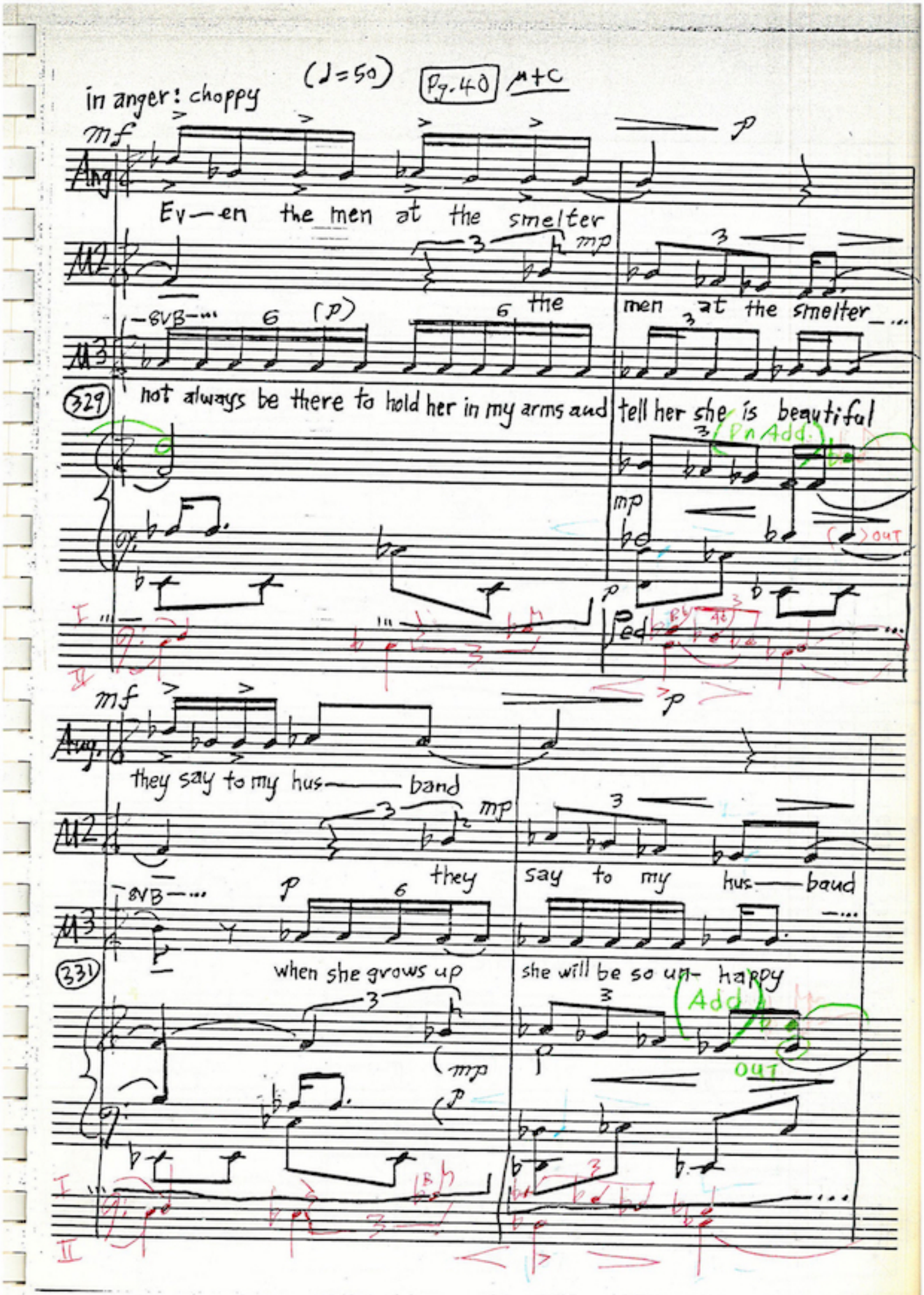
mp

p

I

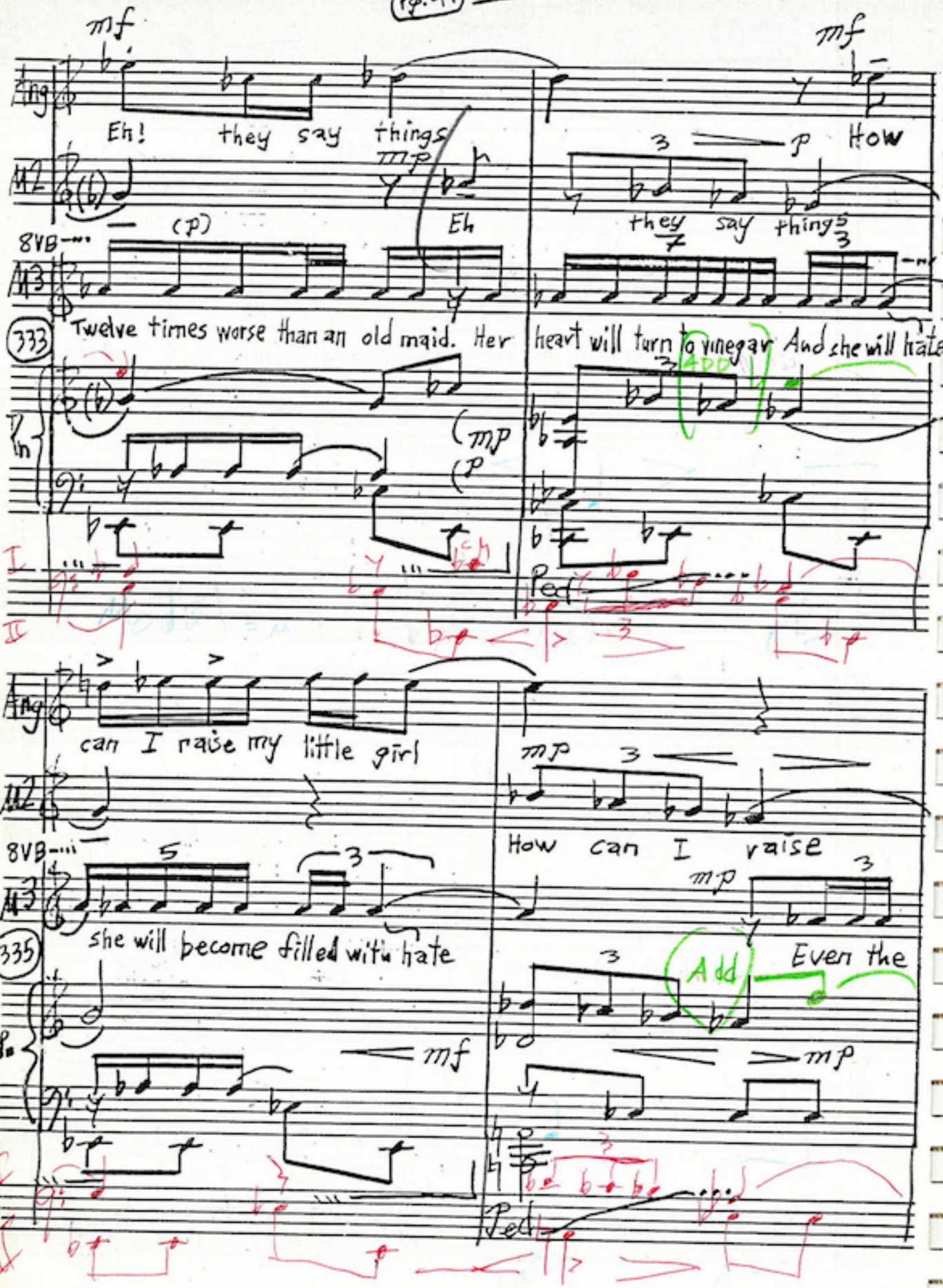
II

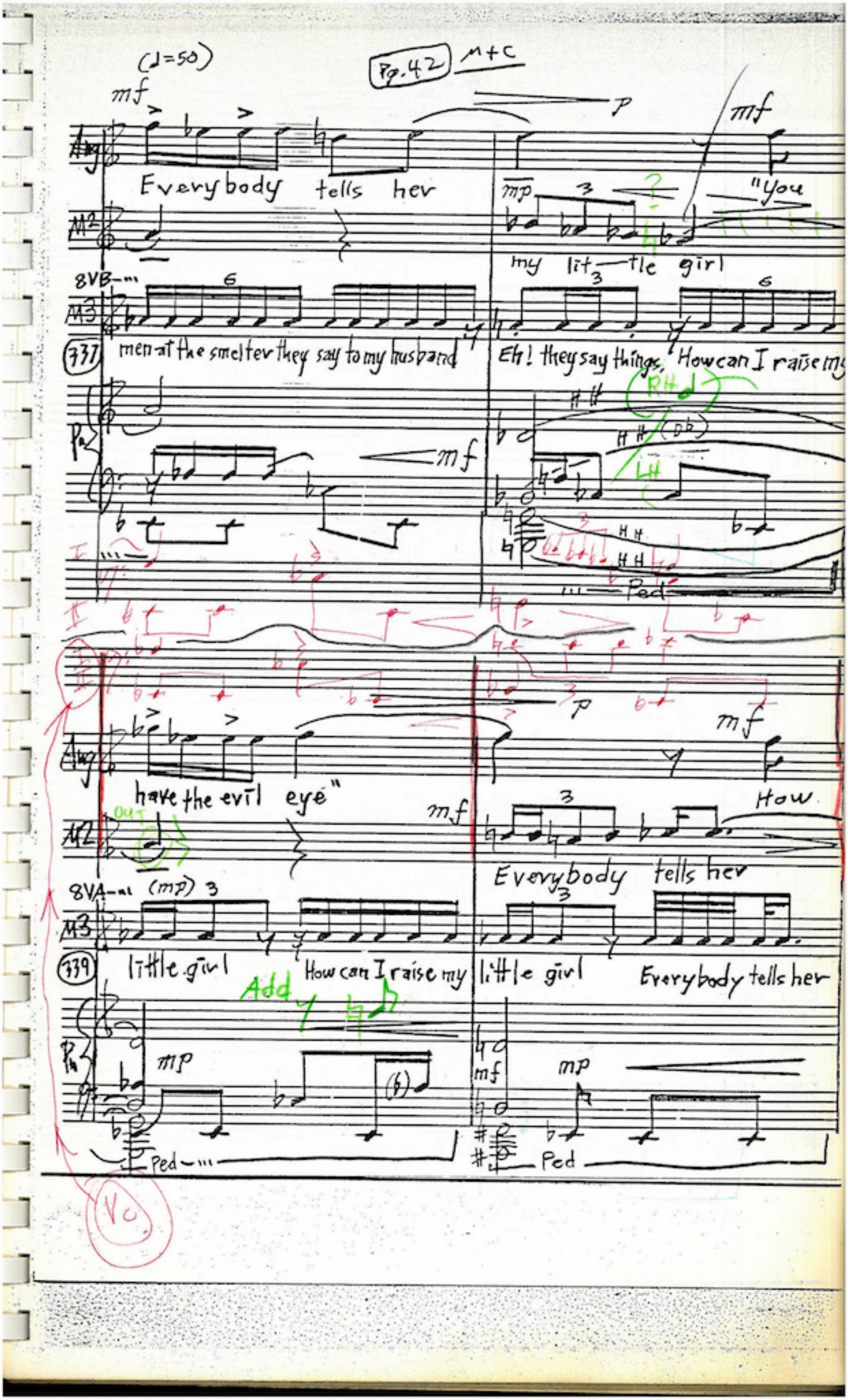


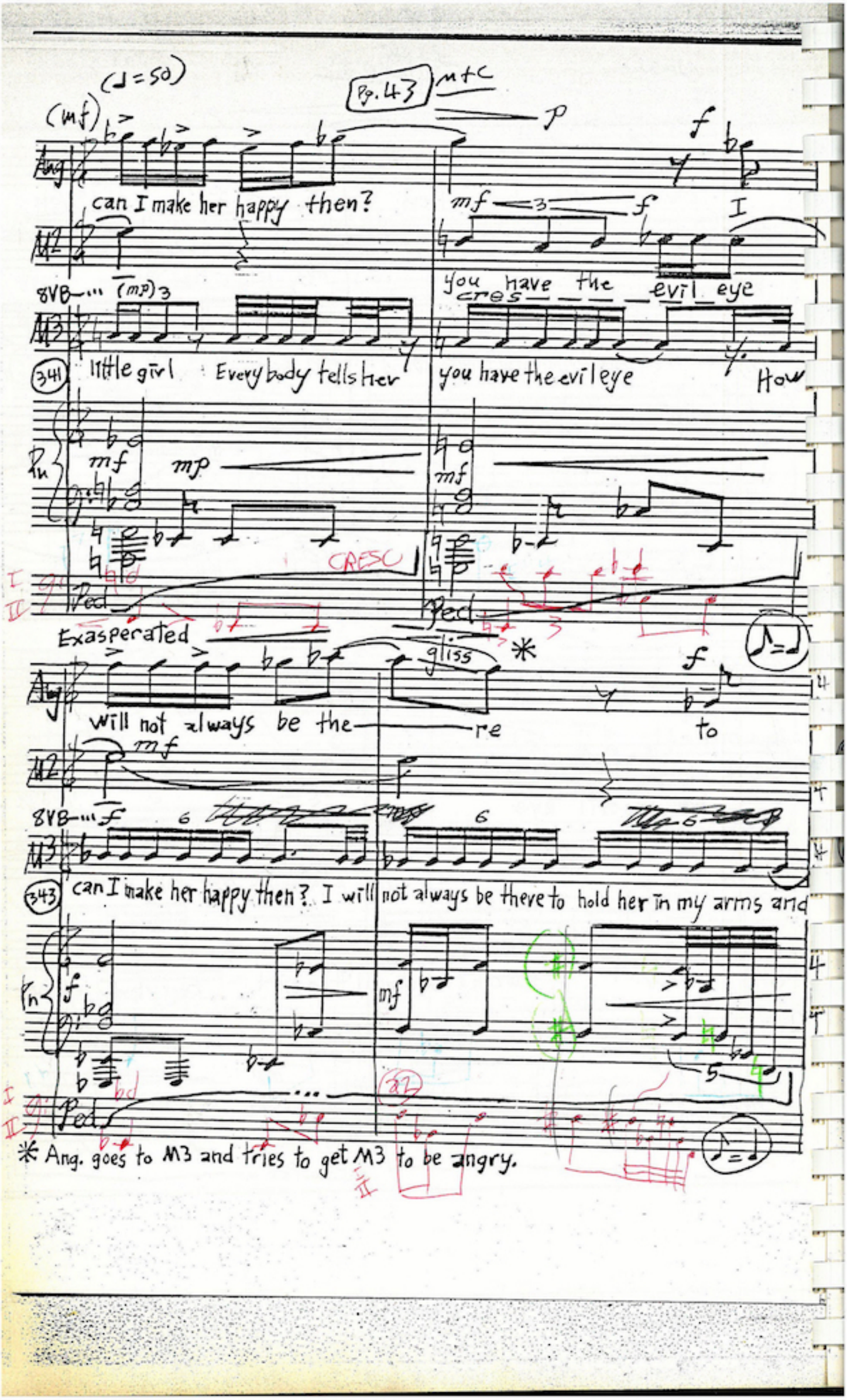

in anger: choppy
(♩=50)
Pg. 40
M+C
mf
Ang
Ev—en the men at the smelter
M2
mp
the men at the smelter
M3
-8VB-
(p)
329
not always be there to hold her in my arms and tell her she is beautiful
(Pn Add.)
mp
OUT
Ped
I
II
mf
Ang.
they say to my hus—band
M2
mp
they say to my hus—band
M3
-8VB-
p
331
when she grows up she will be so un- happy
(Add)
OUT
mp
p
I
II

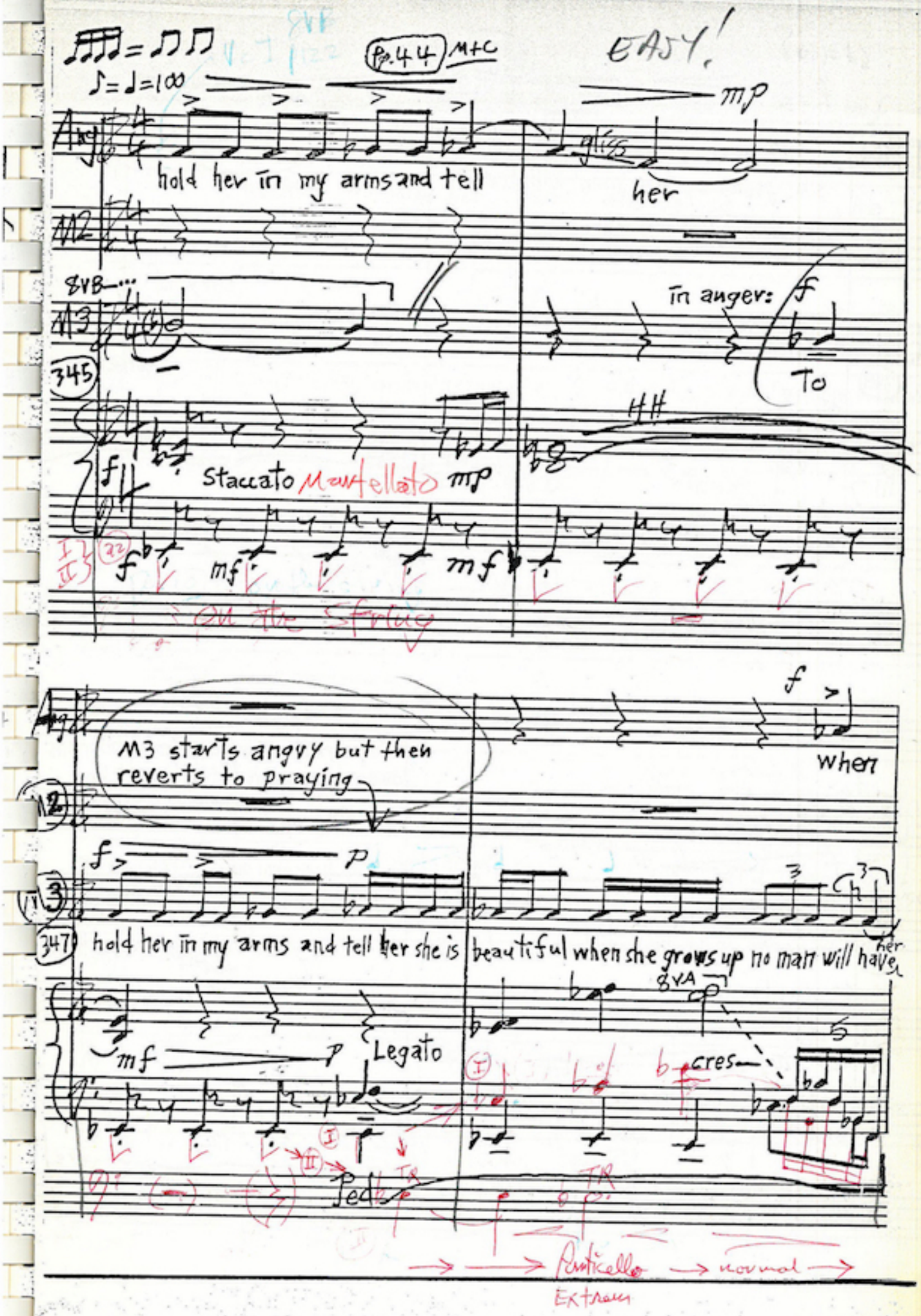
(♩=50)

Pg. 41 M+C

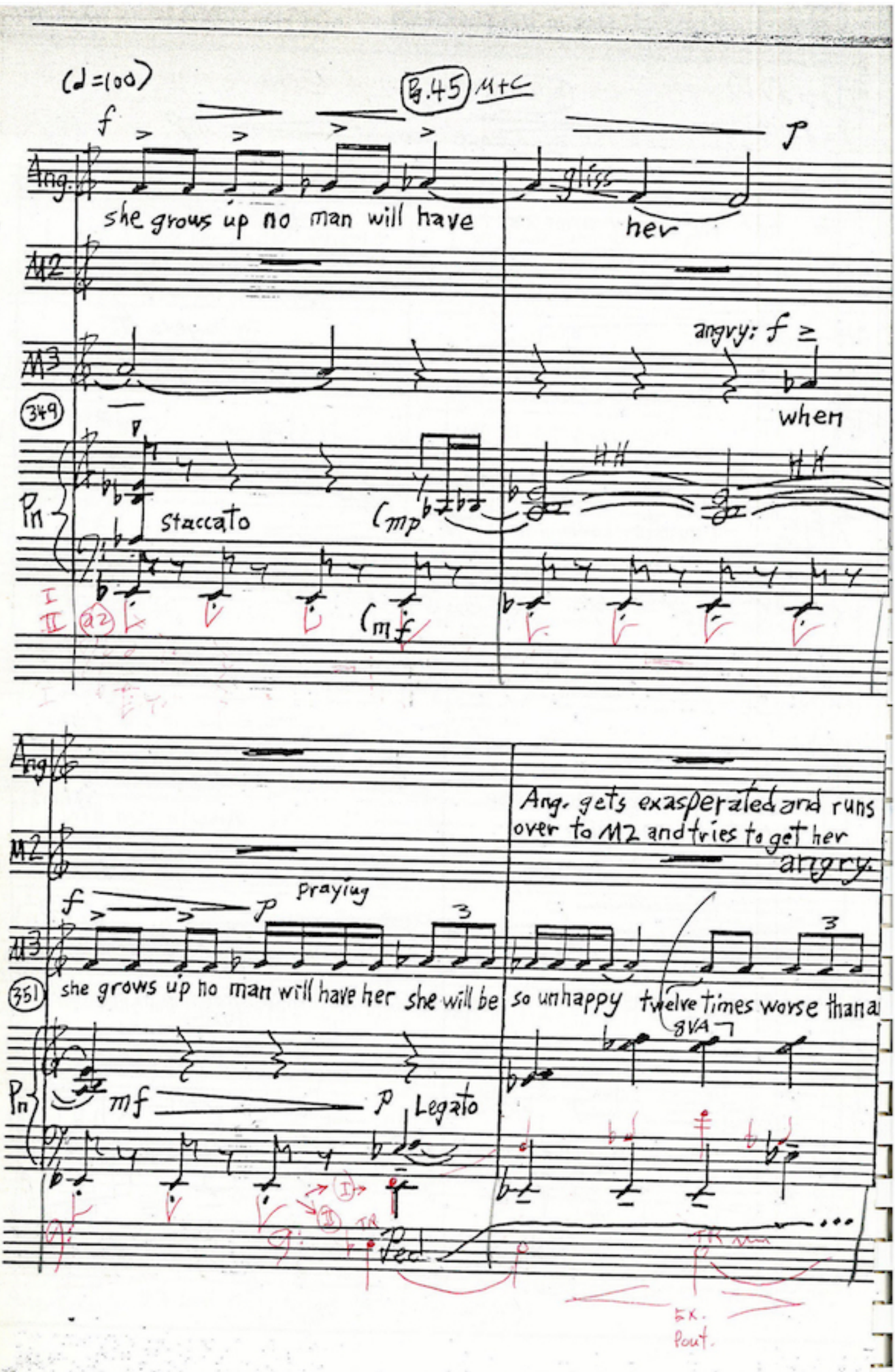

mf
Eh! they say things
mp
Eh
(p)
8VB
mf
p How
they say things
333
Twelve times worse than an old maid. Her heart will turn to vinegar And she will hate
(mp
(p
Add
Perf
can I raise my little girl
mp
How can I raise
8VB
she will become filled with hate
335
mf
mp
Add
Even the
Ped

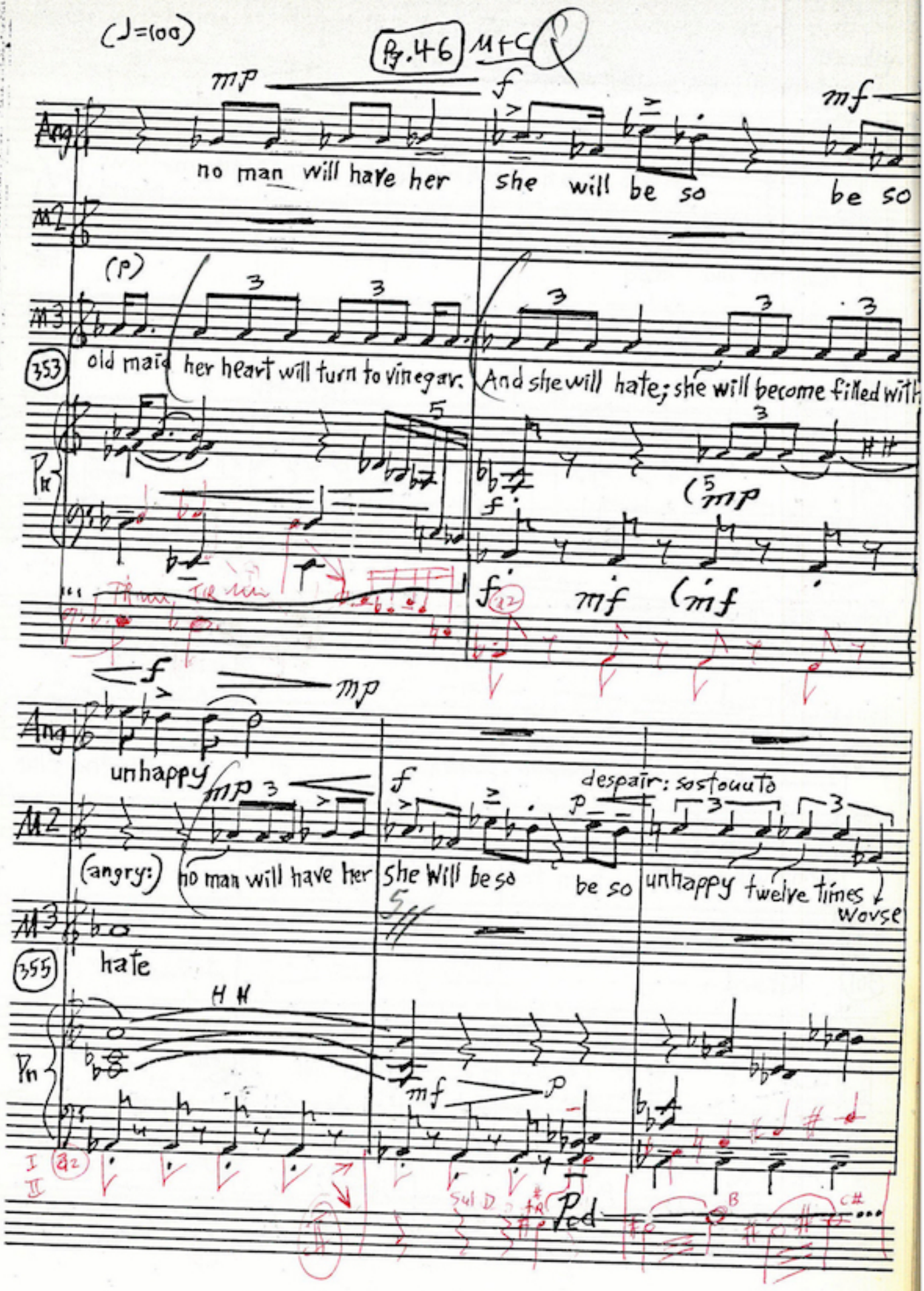

(♩=50)
Pg. 42
M+C
mf
p
mf
Everybody tells her
mp
"You
my lit tle girl
8VB
737
men at the smelter they say to my husband
Eh! they say things, How can I raise my
mf
RH
LH
Ped
have the evil eye"
mf
How
Everybody tells her
8VA
(mp)
739
little girl
How can I raise my
little girl
Everybody tells her
Add
mp
mf
mp
Ped
Ped
Yo.

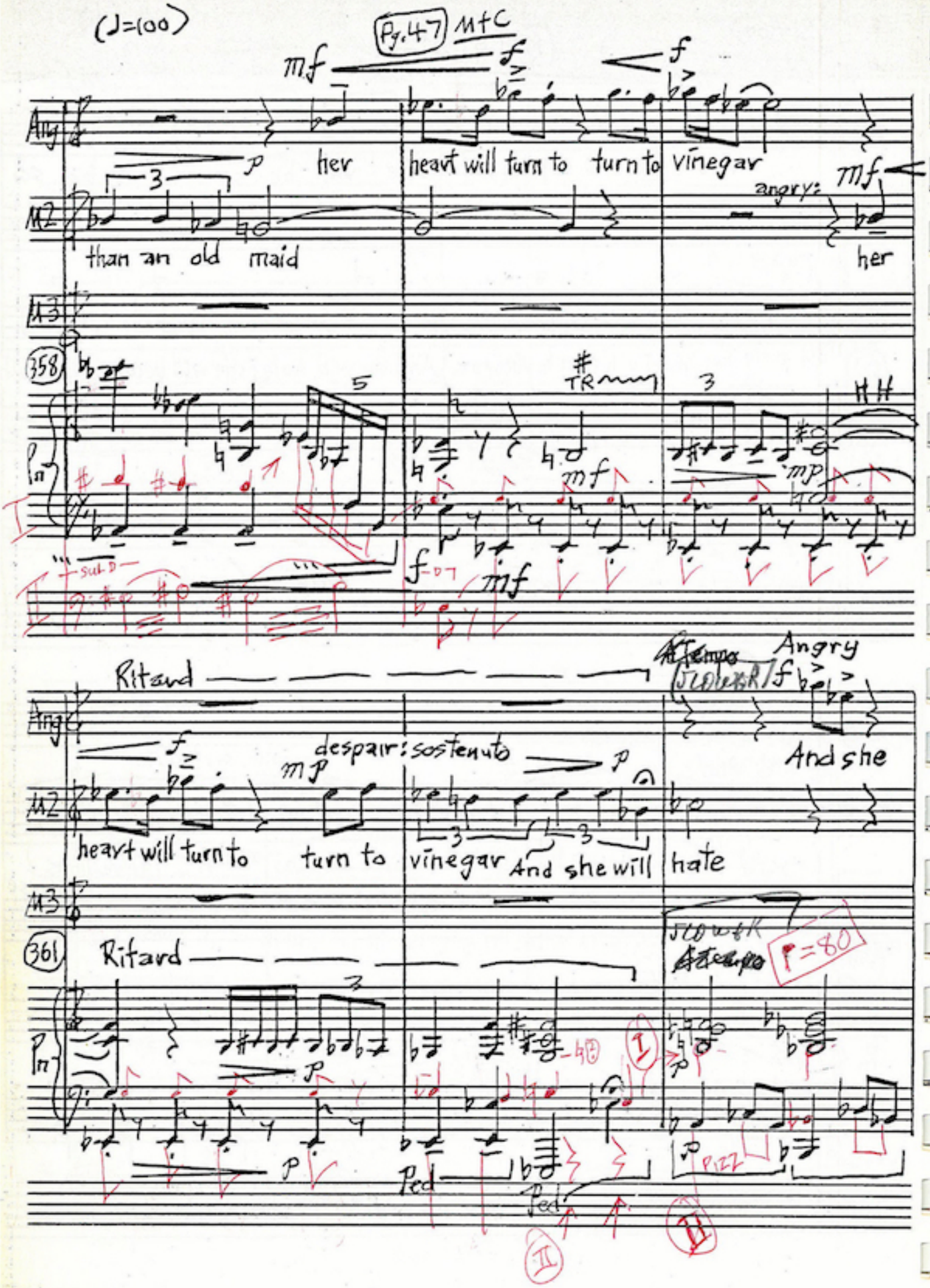

(♩=50)
Pg. 43
m+c
(mf)
p
f
can I make her happy then?
mf
f
I
8VB
(mp)
you have the evil eye
cres
341
little girl
Every body tells her
you have the evil eye
How
mf
mp
mf
CRESC
Ped
Ped
Exasperated
gliss
will not always be the
re
to
mf
8VB
f
343
can I make her happy then? I will not always be there to hold her in my arms and
f
mf
Ped
82
* Ang. goes to M3 and tries to get M3 to be angry.

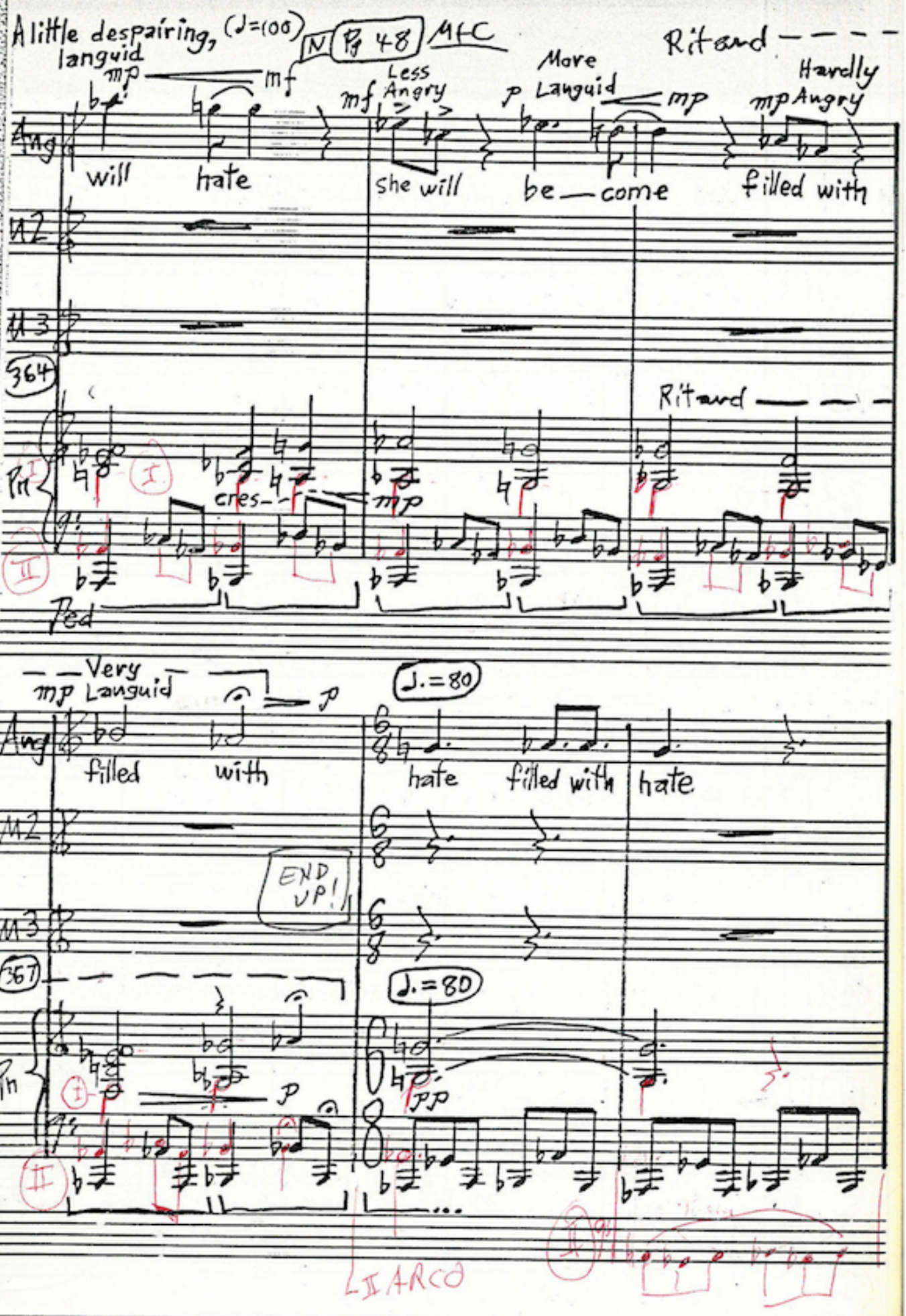


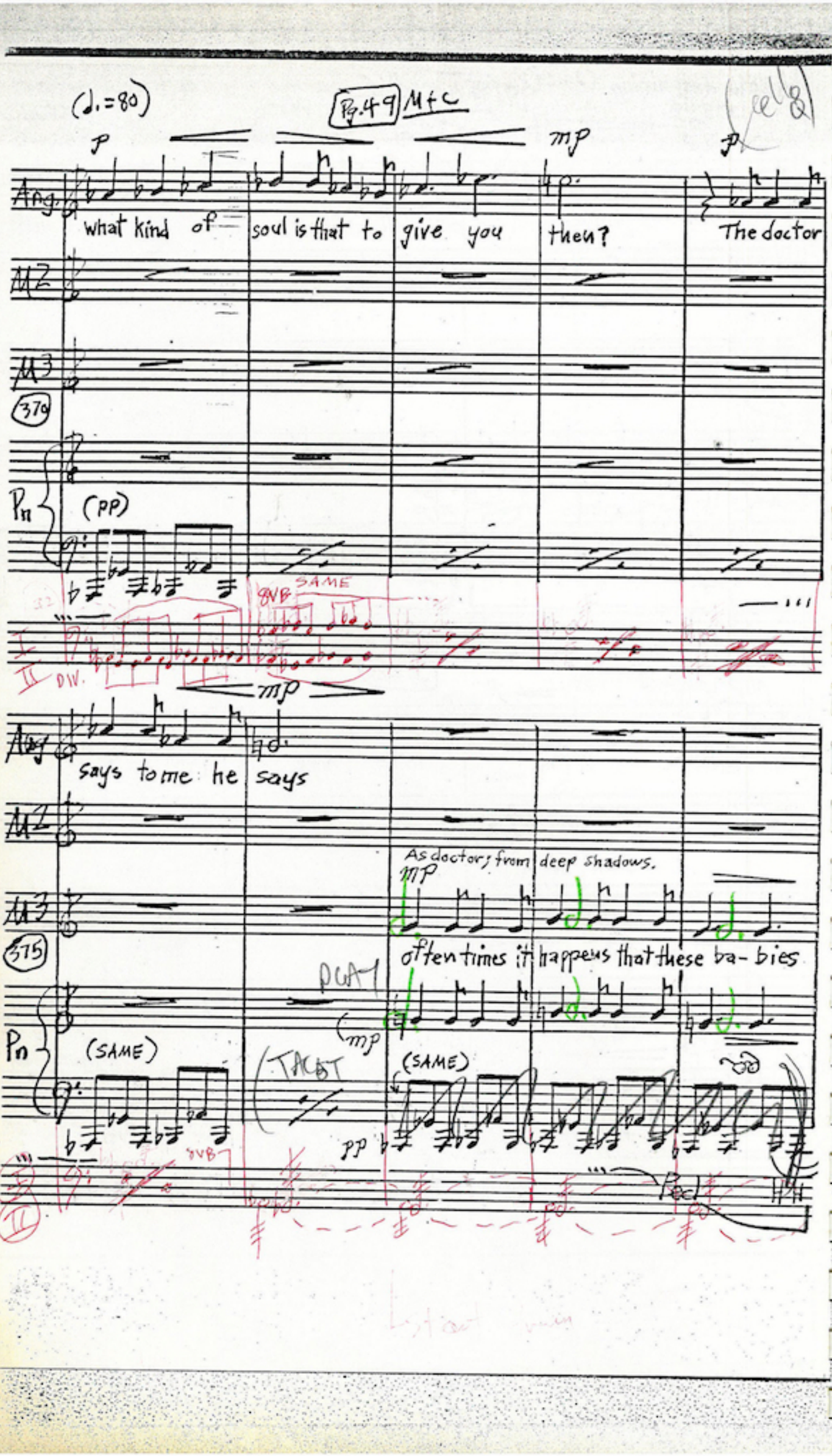
Pp.44 M+C
EASY!
♪=♩=100
Ang
hold her in my arms and tell
gliss
her
M2
8VB
M3
in anger:
To
345
Staccato Martellato
mp
mf
On the String
M3 starts angry but then reverts to praying
when
347
hold her in my arms and tell her she is beautiful when she grows up no man will have her
Legato
8VA
cres
Ped
Particello
normal
Extreme

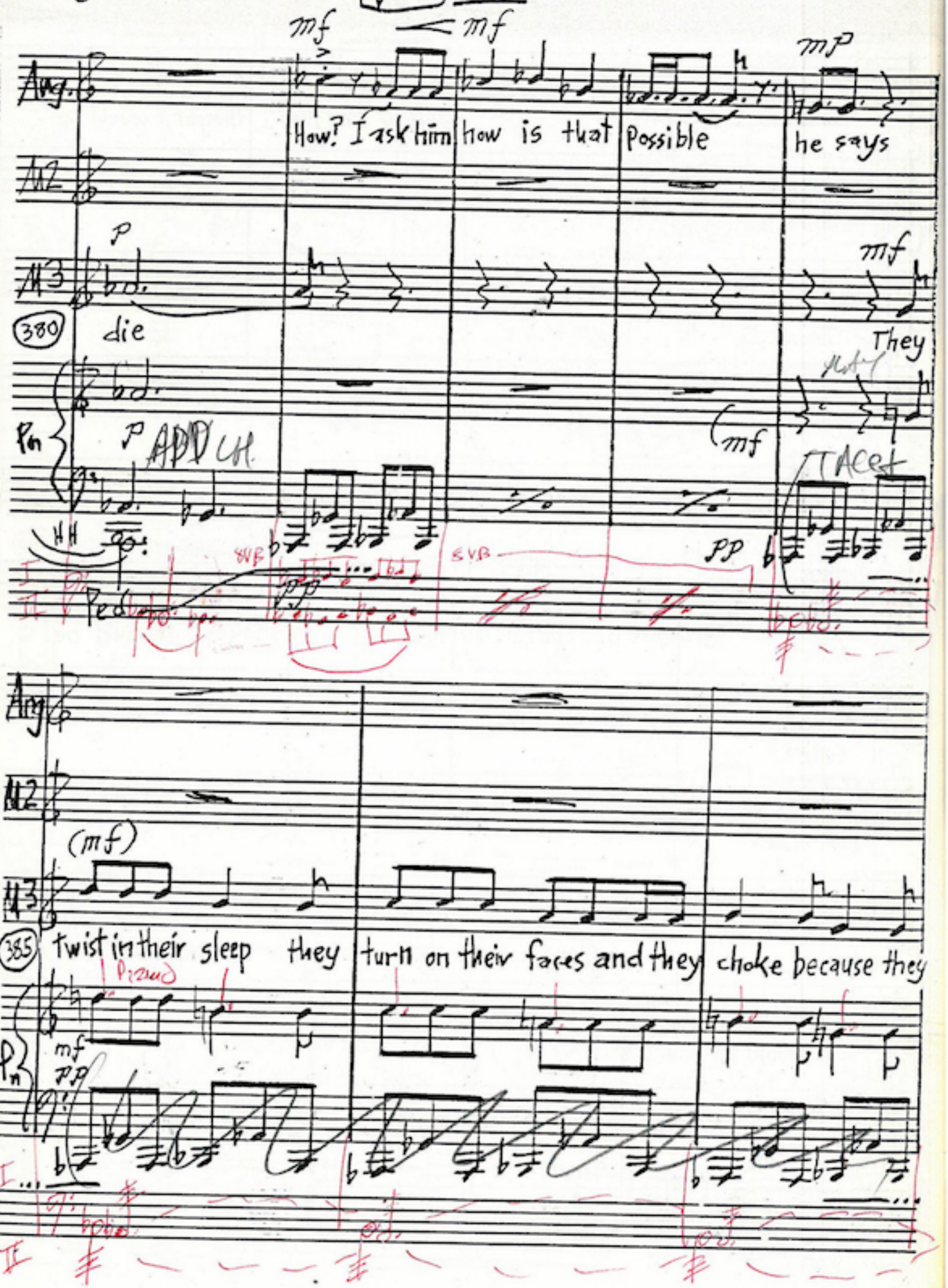

(♩=100)
Pg.45 M+C
Ang.
she grows up no man will have
gliss
her
M2
M3
angry: f ≥
when
349
Pn
Staccato
Cmp
Cmf
I
II
a2
Ang
Ang. gets exasperated and runs over to M2 and tries to get her angry.
M2
M3
Praying
351
she grows up no man will have her she will be so unhappy twelve times worse than a
8VA
Pn
mf
Legato
Ped
Ex. Pout.


(♩=100)
Pg. 46
M+C
Ang
no man will have her
she will be so
be so
M2
M3
(p)
old maid her heart will turn to vinegar.
And she will hate; she will become filled with
353
Pn
unhappy
despair: sostenuto
(angry:)
no man will have her
she will be so
be so
unhappy twelve times worse
355
hate
Ped


(♩=100)
Pg. 47 M+C
mf
f
Ang
her
heart will turn to
turn to
vinegar
angry:
mf
M2
than an old maid
her
M3
358
TR
mf
mp
Ritard
Angry
despair: sostenuto
And she
heart will turn to
turn to
vinegar
And she will
hate
361
Ritard
P=80
Ped
Pizz


A little despairing, (♩=100)
N Pg 48 MFC
Ritard
languid
mp
mf
Less Angry
mf
More Languid
p
mp
Hardly Angry
mp
Ang
will
hate
she will
be — come
filled with
M2
M3
364
Ritard
Pn
I
II
cres
mp
Ped
Very Languid
mp
p
♩.=80
Ang
filled
with
hate
filled with
hate
M2
END UP!
M3
367
♩.=80
Pn
I
II
p
pp
II ARCO


(♩.=80)
Pg.49 M+C
p
mp
p
Ang.
what kind of soul is that to give you then?
The doctor
M2
M3
370
Pn
(pp)
8VB
SAME
DIV.
mp
Ang.
says to me he says
As doctors from deep shadows,
mp
M2
M3
375
often times it happens that these ba-bies
PORT
(mp
Pn
(SAME)
TACET
(SAME)
pp
8VB
Rec.


(♩.=80)
Pg.50 M+C
mf
mf
mp
Arg.
How? I ask him how is that possible he says
M2
M3
p
mf
380
die
They
Pn
p
ADD CH.
mf
TACET
HH
8VB
8VB
pp
Ped
Arg
M2
(mf)
M3
385
twist in their sleep they turn on their faces and they choke because they
Pn
mf
pp

(♩.=80)

Pg.51 M+C

MP

When he said that I thought it would be

388 cannot turn over

PPPLAY

8VB

mf mp mf

392 good, for-give me but in my heart I thought it would be

(SAME)

8VB

Accel

NOT TOO FAST ~MARCH TEMPO

♩.=112

396 it would be good

2X 2X

8VB TR

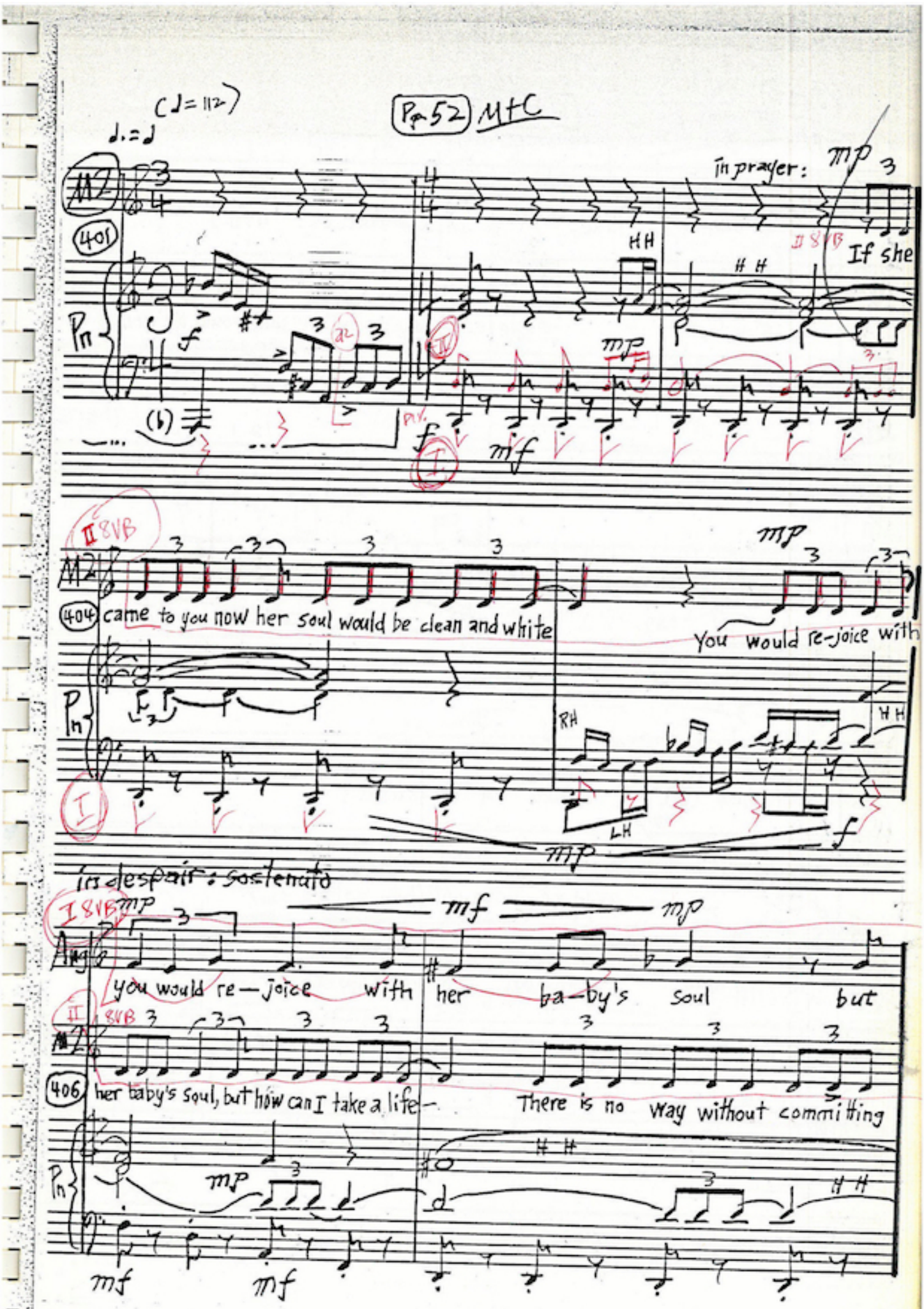
(SAME)

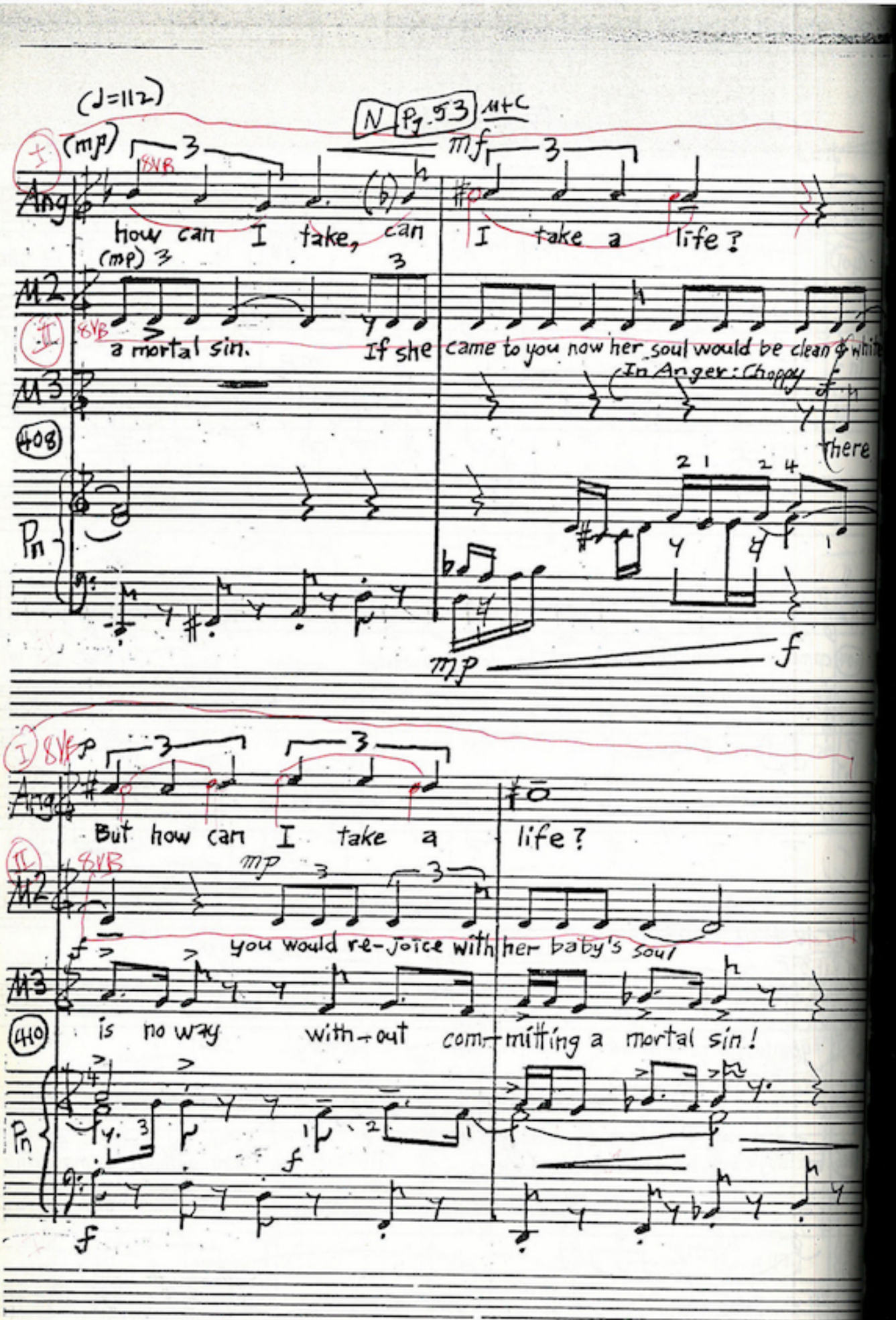
Accel

♩.=112

f

Vc I, II


Pg 52 M+C
(♩= 112)
♩.=♩
401
In prayer:
If she
404
came to you now her soul would be clean and white
You would re-joice with
its despair: sostenuto
you would re-joice with her ba-by's soul but
406
her baby's soul, but how can I take a life-
There is no way without committing



(♩=112)

N Pg. 53 M+C

I (mp) 8VB

Ang how can I take, can I take a life?

(mp) 3

M2 a mortal sin. If she came to you now her soul would be clean & white

II 8VB

M3 (In Anger: Choppy) there

408

Pn

mp f

I 8VB

Ang But how can I take a life?

II 8VB mp

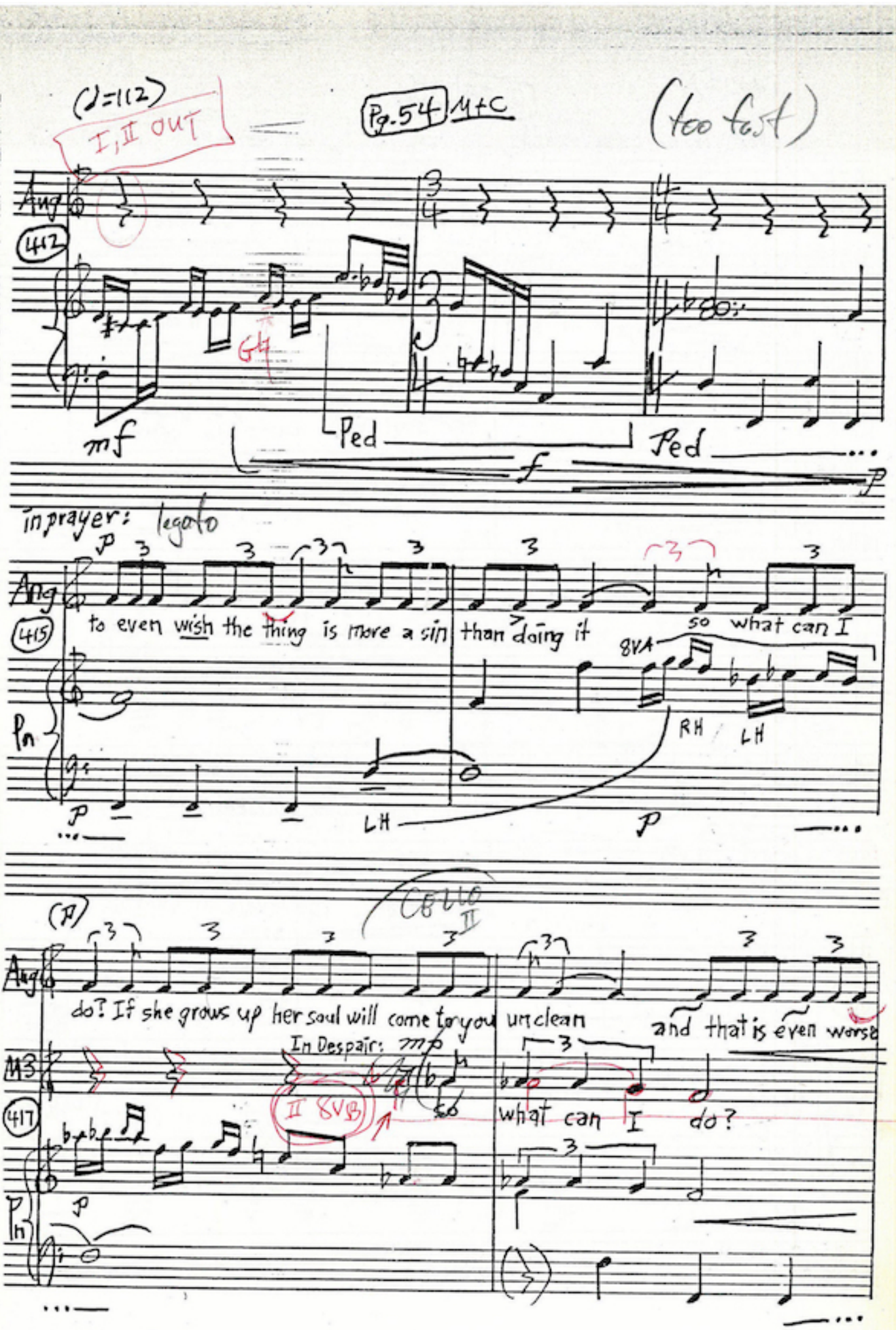
M2 you would re-joice with her baby's soul

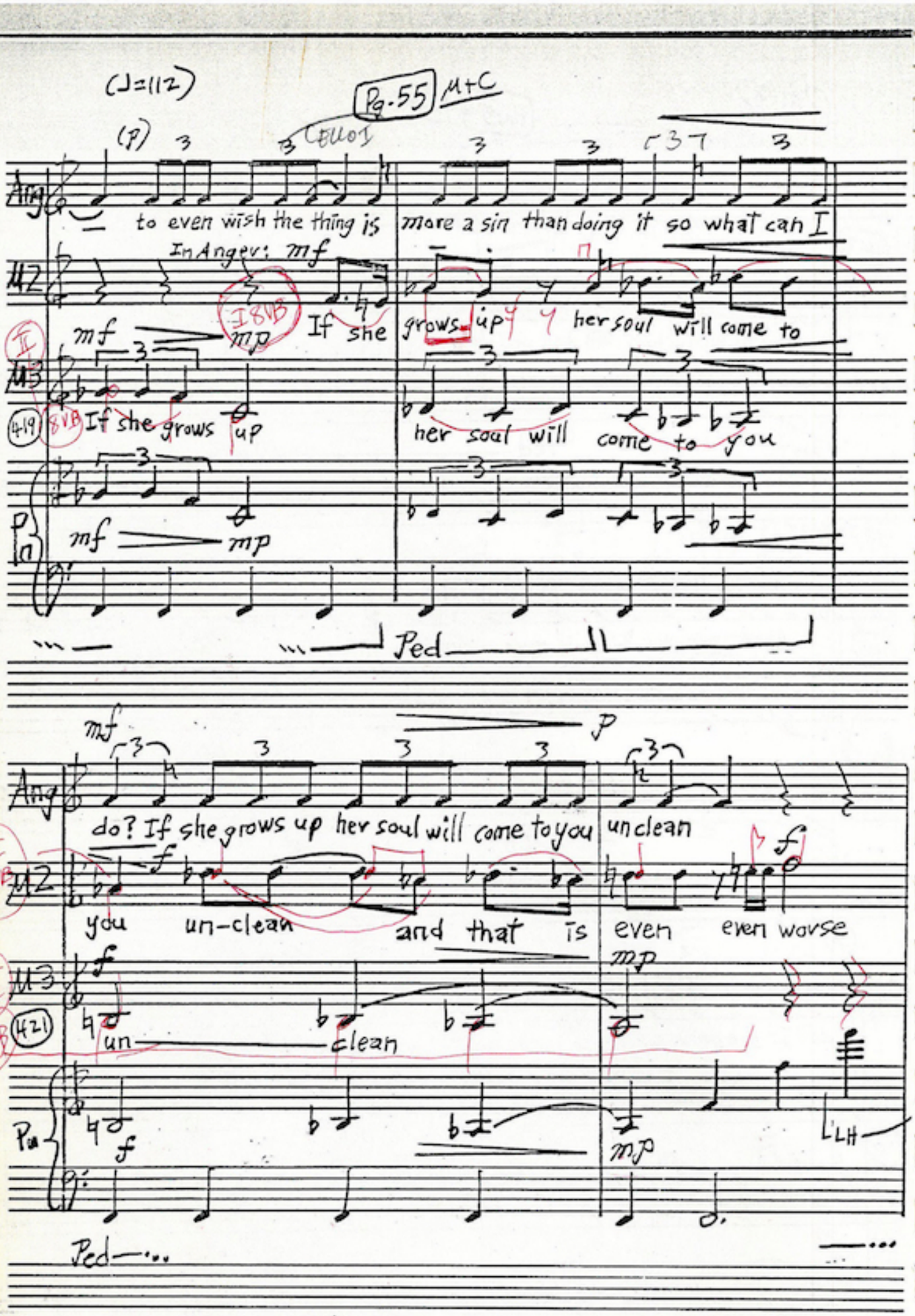
M3 is no way with-out com-mitting a mortal sin!

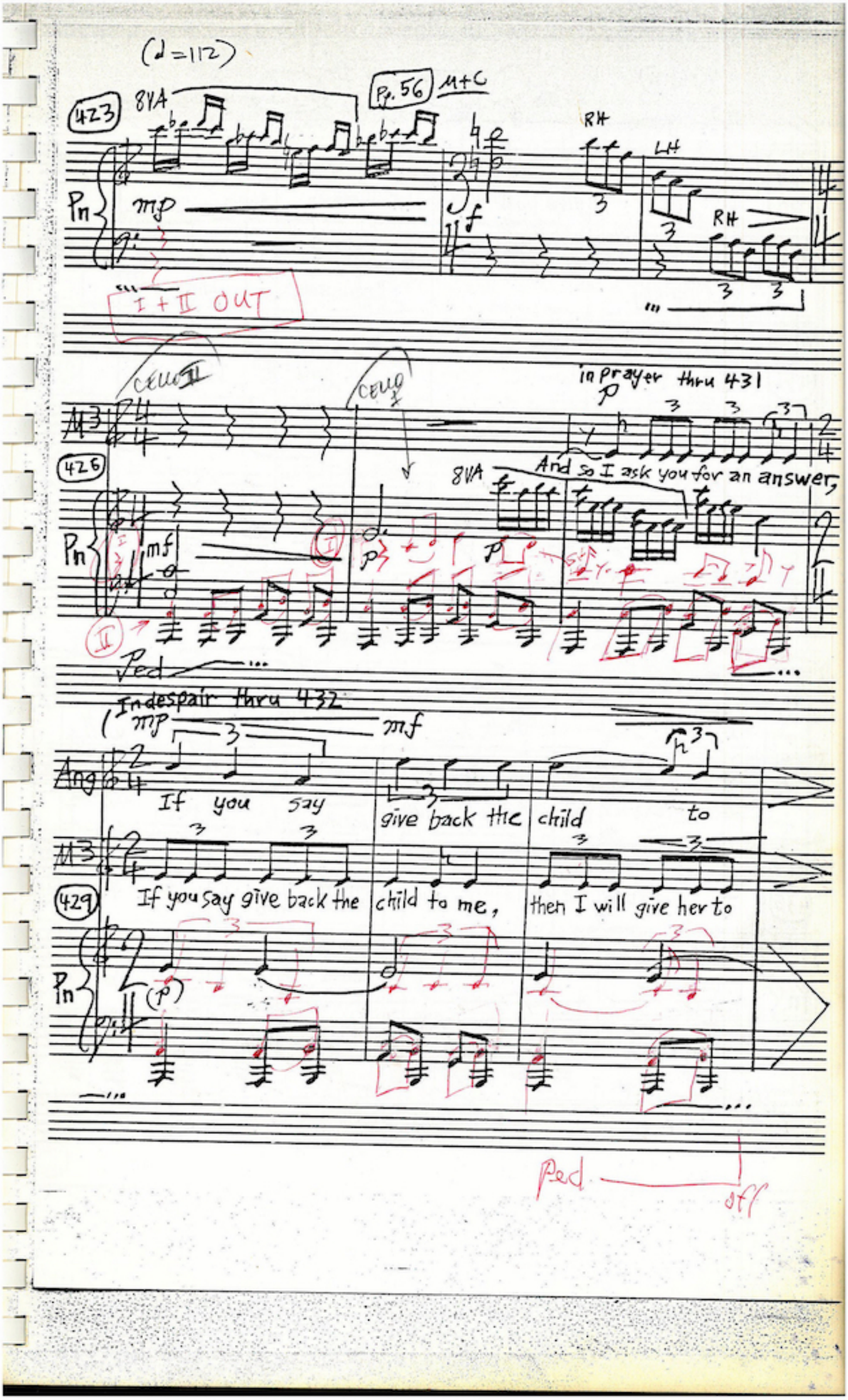
410

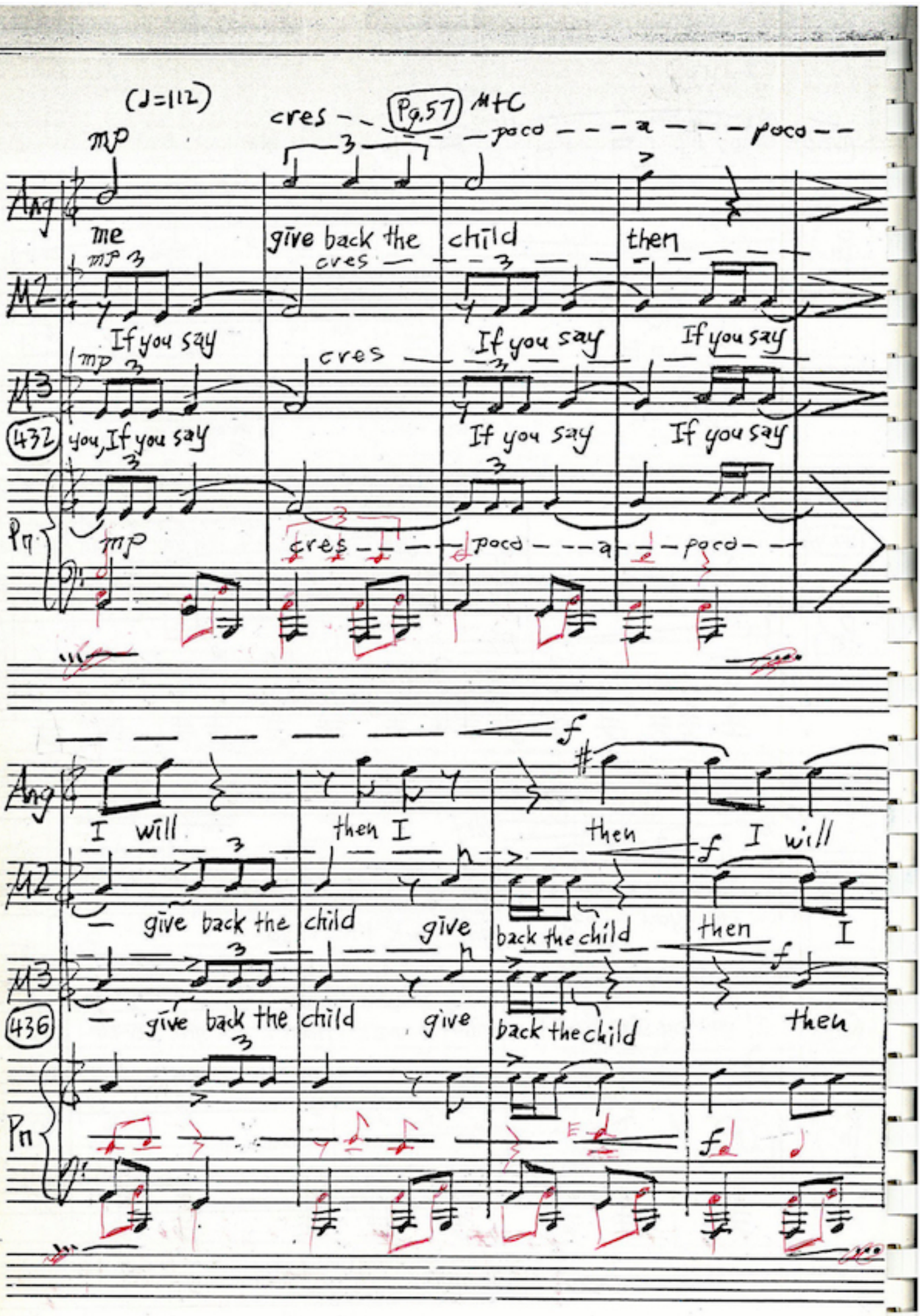
Pn

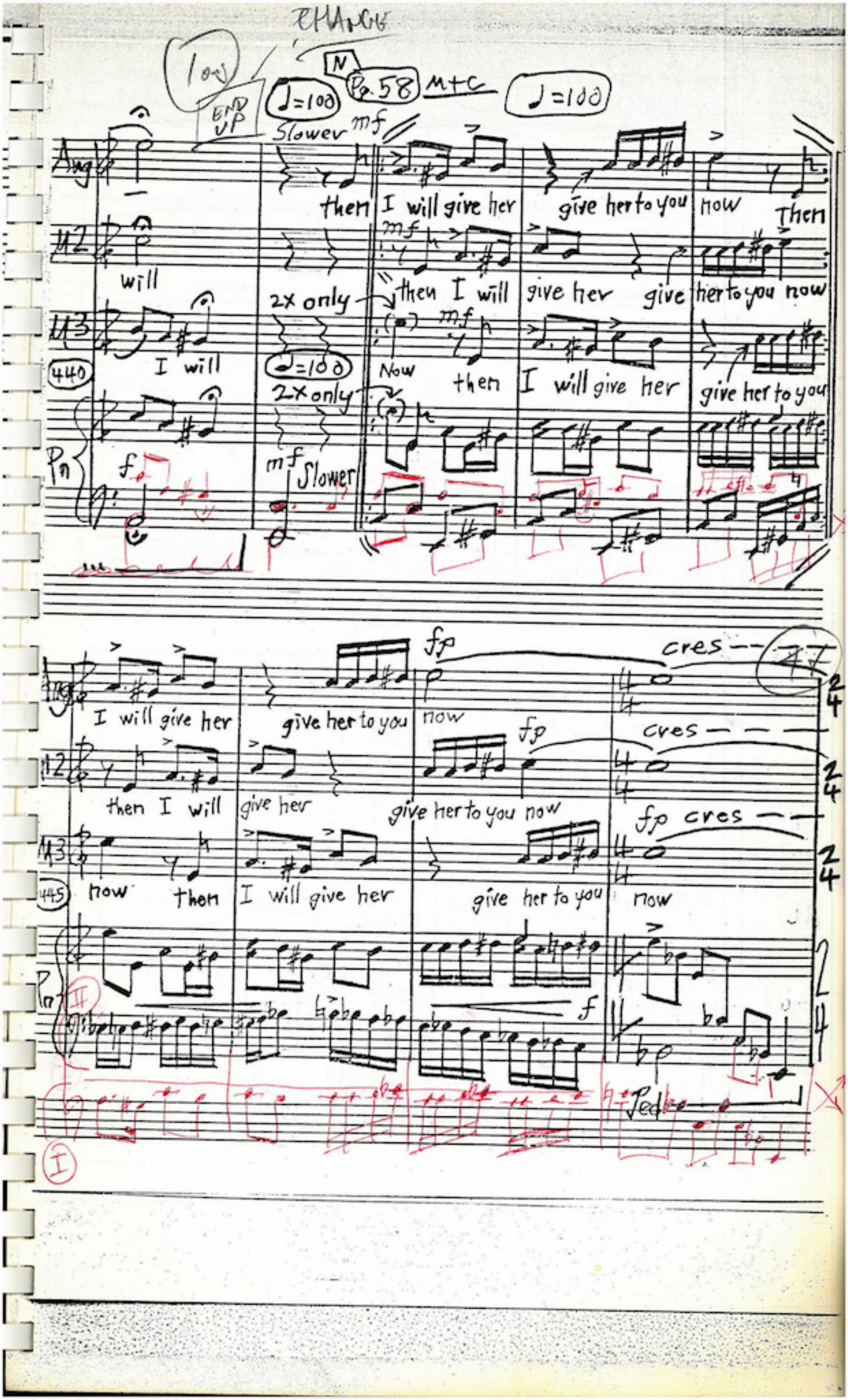
f

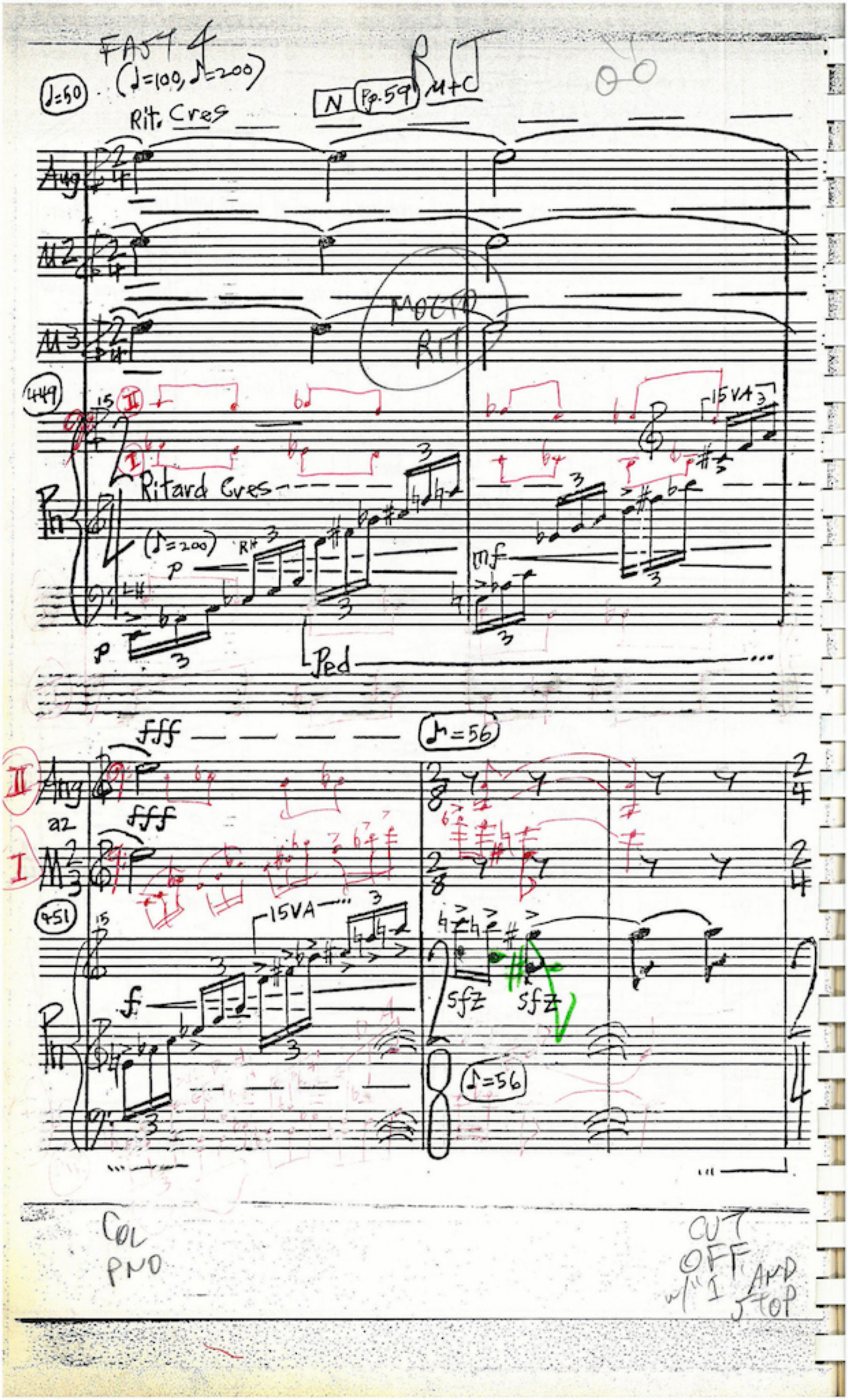

(♩=112)
I, II OUT
Pg. 54 M+C
(too fast)
Ang
442
GH
mf
Ped
Ped
f
p
in prayer: legato
Ang
415
to even wish the thing is more a sin
than doing it
so what can I
8VA
RH
LH
Pn
p
LH
p
(A)
Cello II
Ang
do? If she grows up her soul will come to you
unclean
and that is even worse
In Despair: mp
MB
417
II 8VB
so
what can I do?
Pn
p


(♩=112)
Pg.55 M+C
(p)
Cello1
Ang
to even wish the thing is more a sin than doing it so what can I
In Anger: mf
M2
mf
mp
8VB
If she grows up her soul will come to
M3
4:19
8VB
If she grows up her soul will come to you
Pn
mf
mp
Ped
mf
p
Ang
do? If she grows up her soul will come to you unclean
I
8VB
M2
f
you un-clean and that is even even worse
II
M3
f
mp
4:21
8VB
un clean
Pn
f
mp
L'LH
Ped


(♩=112)
423
8VA
Pg. 56
M+C
RH
LH
RH
Pn
mp
f
I + II OUT
CELLO II
CELLO I
in prayer thru 431
p
426
8VA
And so I ask you for an answer,
Pn
mf
p
Ped
In despair thru 432
mp
mf
Ang
If you say
give back the
child
to
429
If you say give back the
child to me,
then I will give her to
Pn
(p)
Ped
off


(♩=112)
mp
cres
Pg.57
M+C
poco
a
poco
Ang
me
give back the
child
then
M2
mp
cres
If you say
M3
If you say
If you say
If you say
(432)
you, If you say
If you say
If you say
Pn
mp
cres
poco
a
poco
f
Ang
I will
then I
then
f
I will
M2
give back the
child
give
back the child
then
I
M3
f
give back the
child
give
back the child
then
(436)
Pn
f

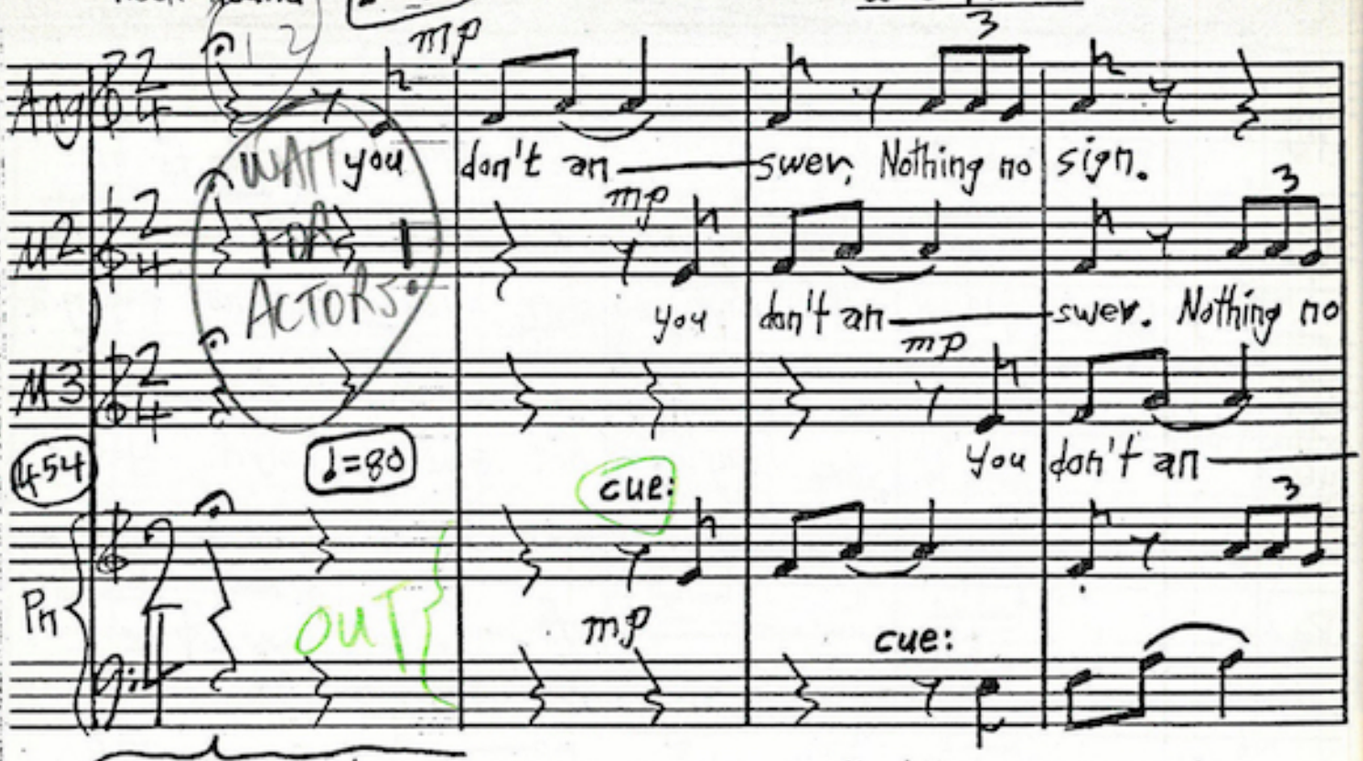

CHANGE
log
END UP
N
Pg. 58
M+C
♩=100
♩=100
Slower
mf
Ang
then I will give her give her to you now Then
M2
will
mf
then I will give her give her to you now
2x only
M3
I will
♩=100
Now
mf
then I will give her give her to you
440
2x only
Pn
f
mf
Slower
fp
cres
I will give her give her to you now
M2
then I will give her give her to you now
fp
cres
M3
fp cres
445
now then I will give her give her to you now
Pn
II
f
Ped
I


FAST 4
(♩=100, ♪=200)
♩=50
Rit. Cres
N
Pp.59
M+C
RIT
Aug
M2
M3
MOLTO RIT
449
Ritard Cres
(♪=200)
p
mf
15VA
Ped
fff
♪=56
II
Aug
a2
I
M
451
15VA
f
sfz
sfz
♪=56
COL PNO
CUT OFF w/ "I" AND STOP

CELLI TACET TO M. 489 VC I + II OUT A cappella

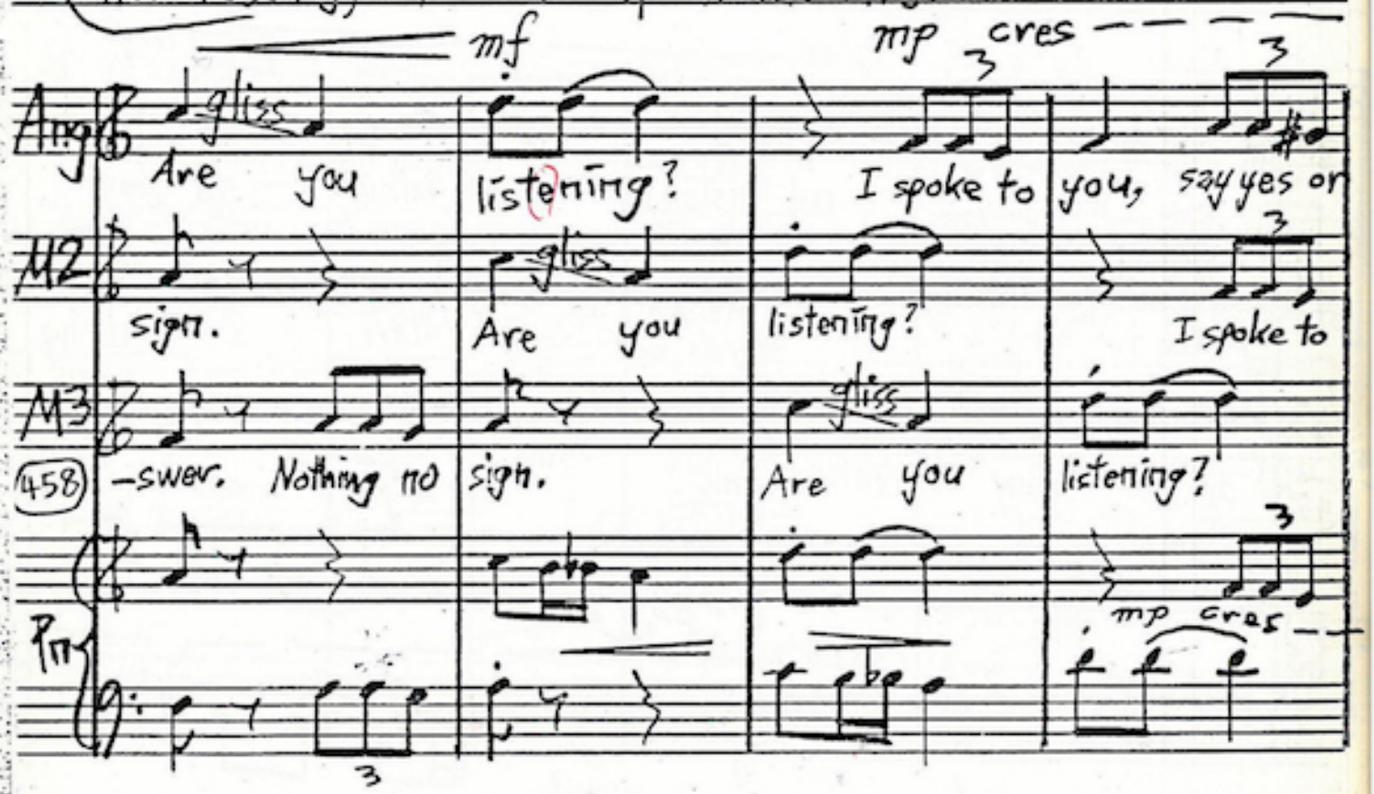
Blue Canon Rock Round ♩=80 CONDUCT Pg. 60 M+C

Note: ms. 454–479 are a cappella

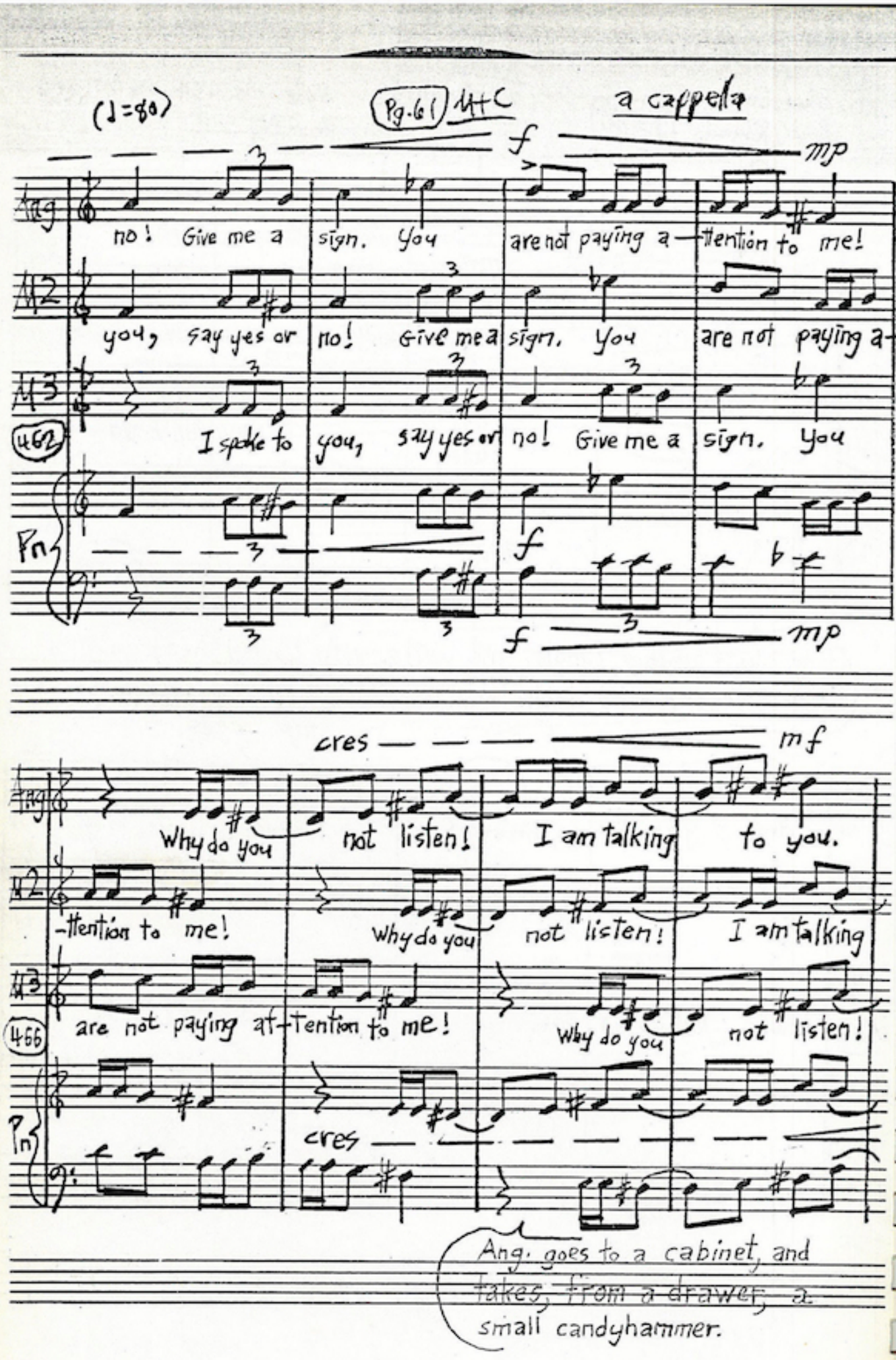


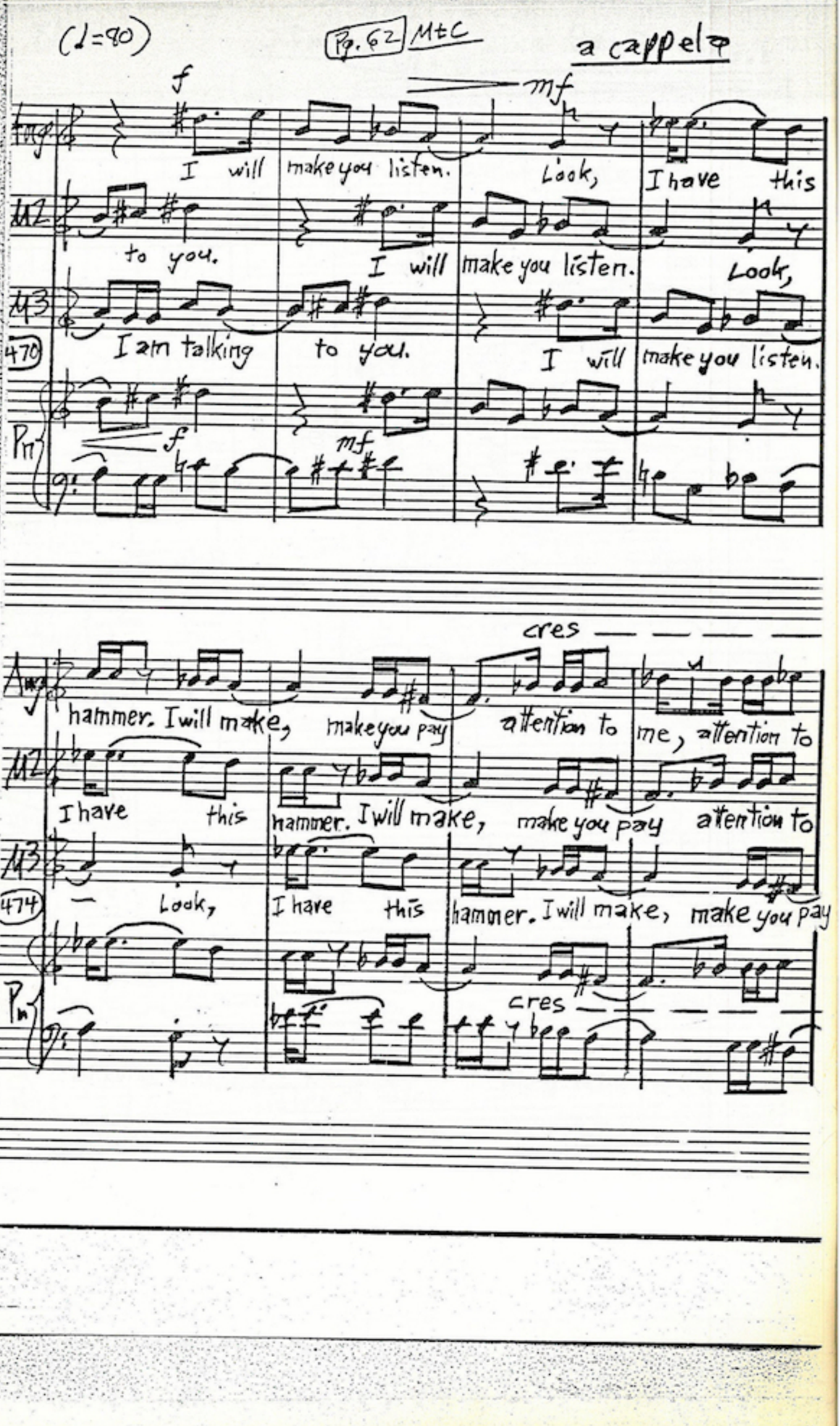
WAIT FOR ACTORS!

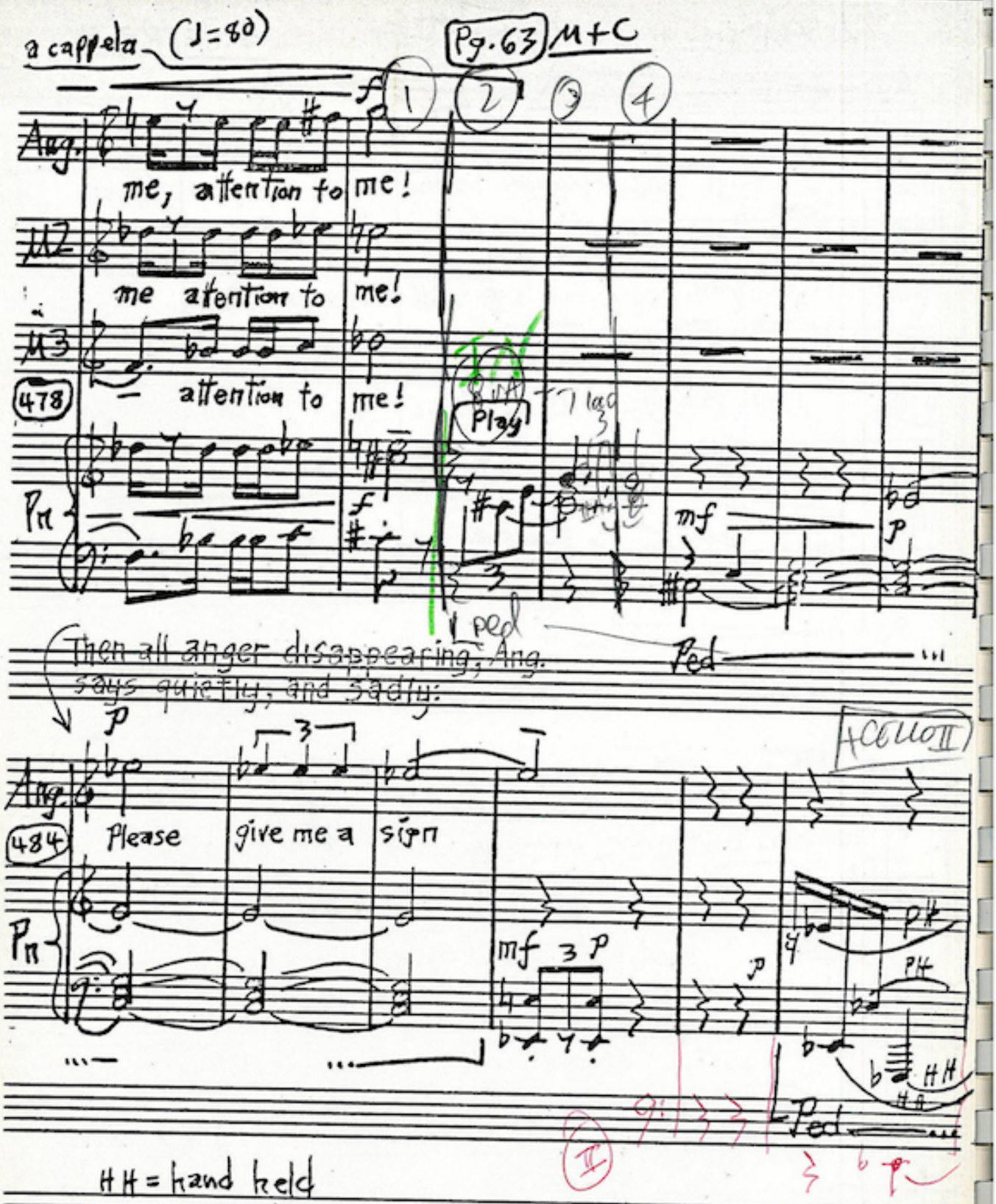
Ang. lights another candle, and waits, with bowed head holding her rosary, she looks up at the Virgin.



Q to GO


(♩=80)
Pg. 61 M+C
a cappella
f
mp
Ang
M2
M3
462
Pn
no! Give me a sign. You are not paying a-tention to me!
you, say yes or no! Give me a sign. You are not paying a-
I spoke to you, say yes or no! Give me a sign. You
f
f
mp
cres
mf
Why do you not listen! I am talking to you.
-tention to me! Why do you not listen! I am talking
are not paying at-tention to me! Why do you not listen!
466
Pn
cres
Ang. goes to a cabinet, and takes, from a drawer, a small candyhammer.

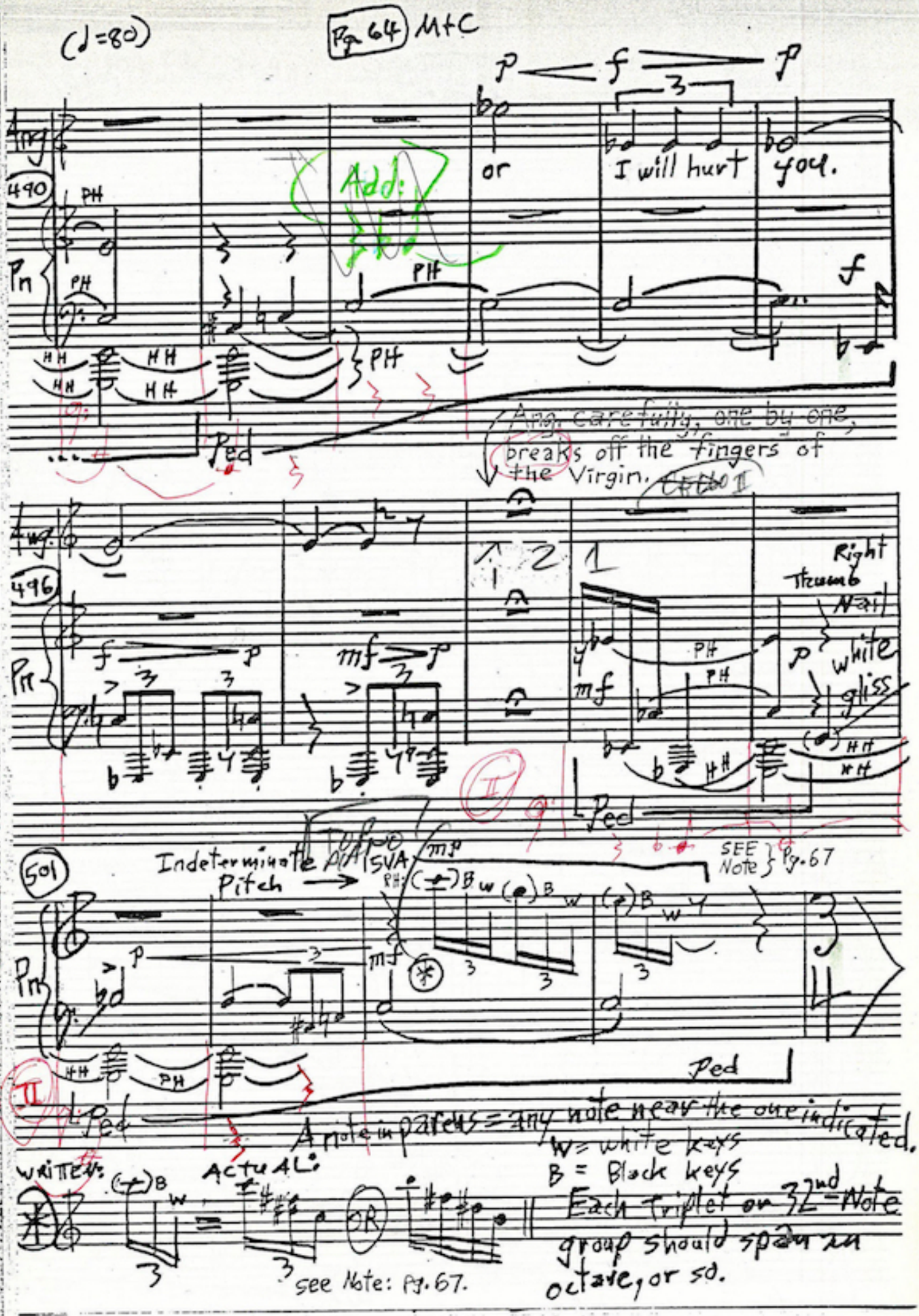

(♩=90)
Pg. 62 M+C
a cappella
f
mf
I will make you listen. Look, I have this
to you. I will make you listen. Look,
I am talking to you. I will make you listen.
470
f
mf
cres
hammer. I will make, make you pay attention to me, attention to
I have this hammer. I will make, make you pay attention to
Look, I have this hammer. I will make, make you pay
474
cres

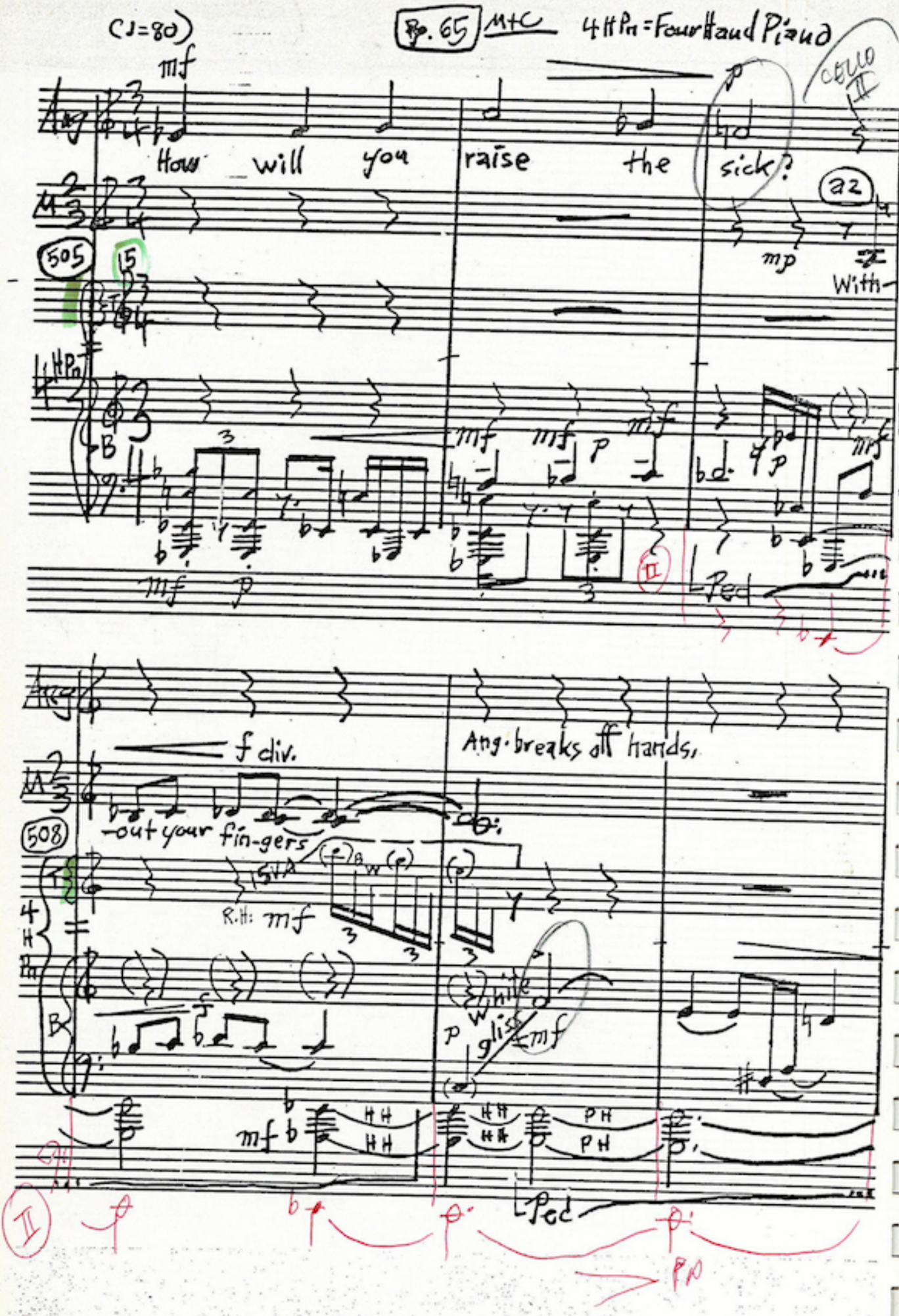


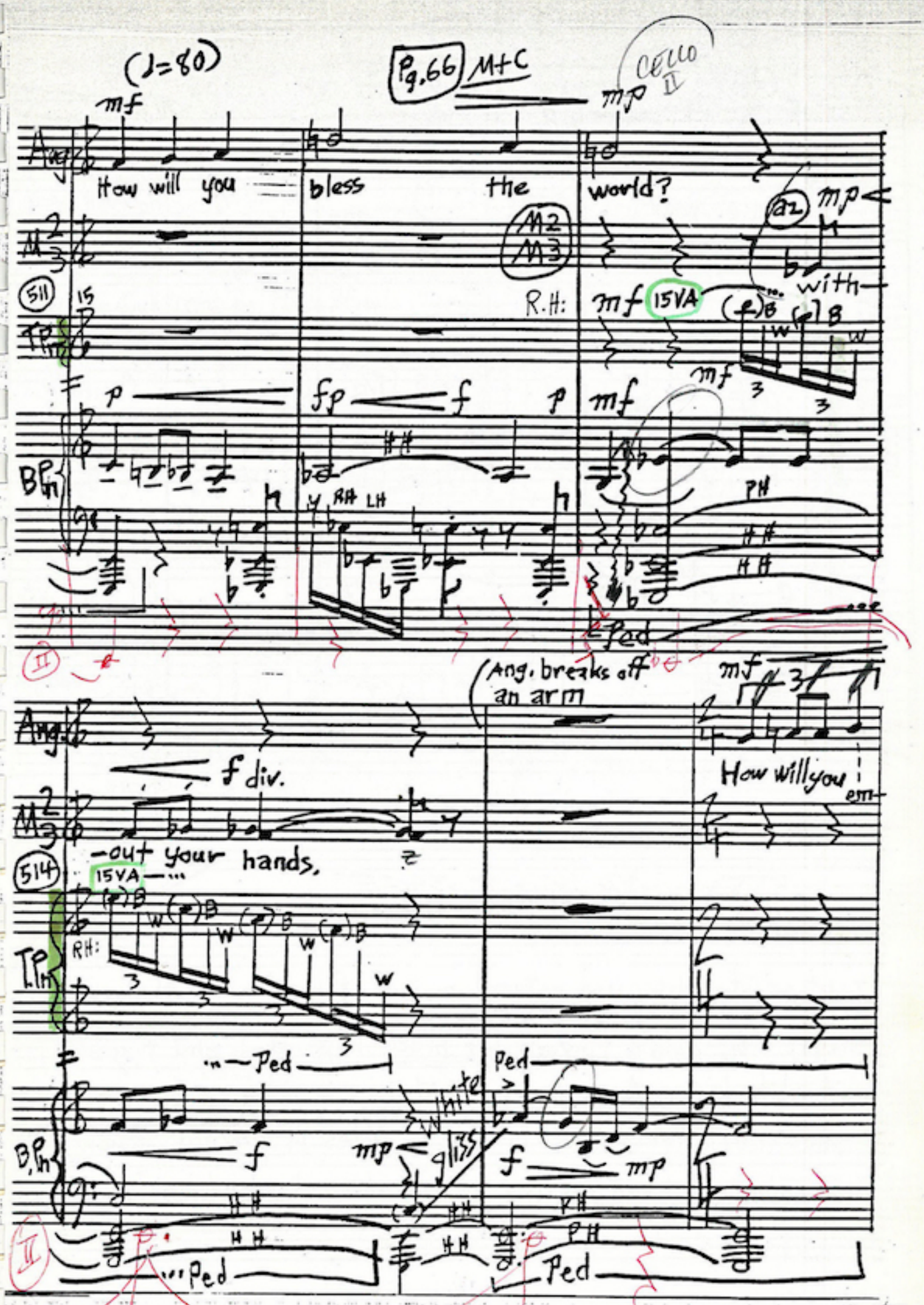
HH = hand held

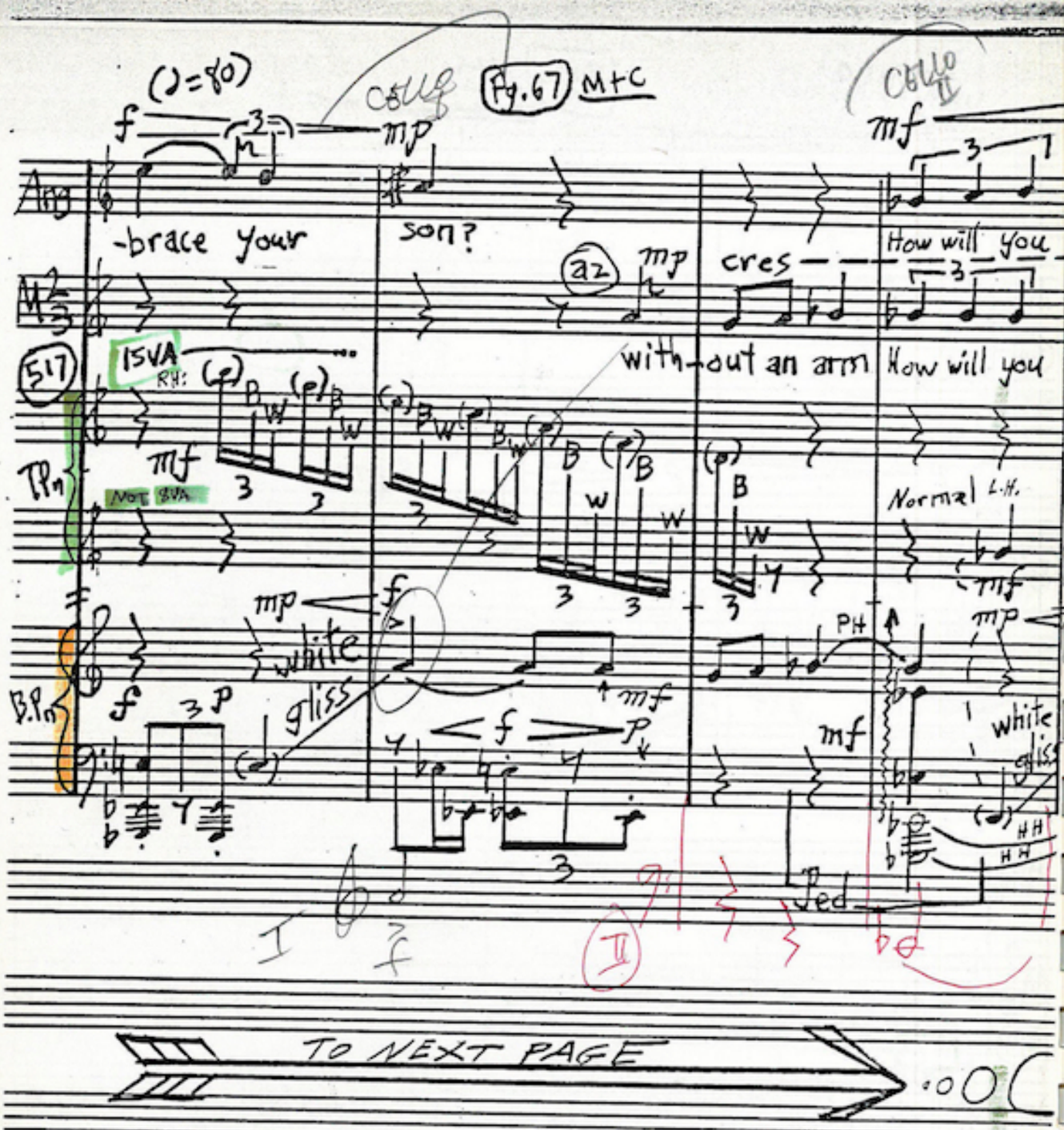
PH = pedal held

For Indeterminate Pitch see notes on pages 64 and 67.

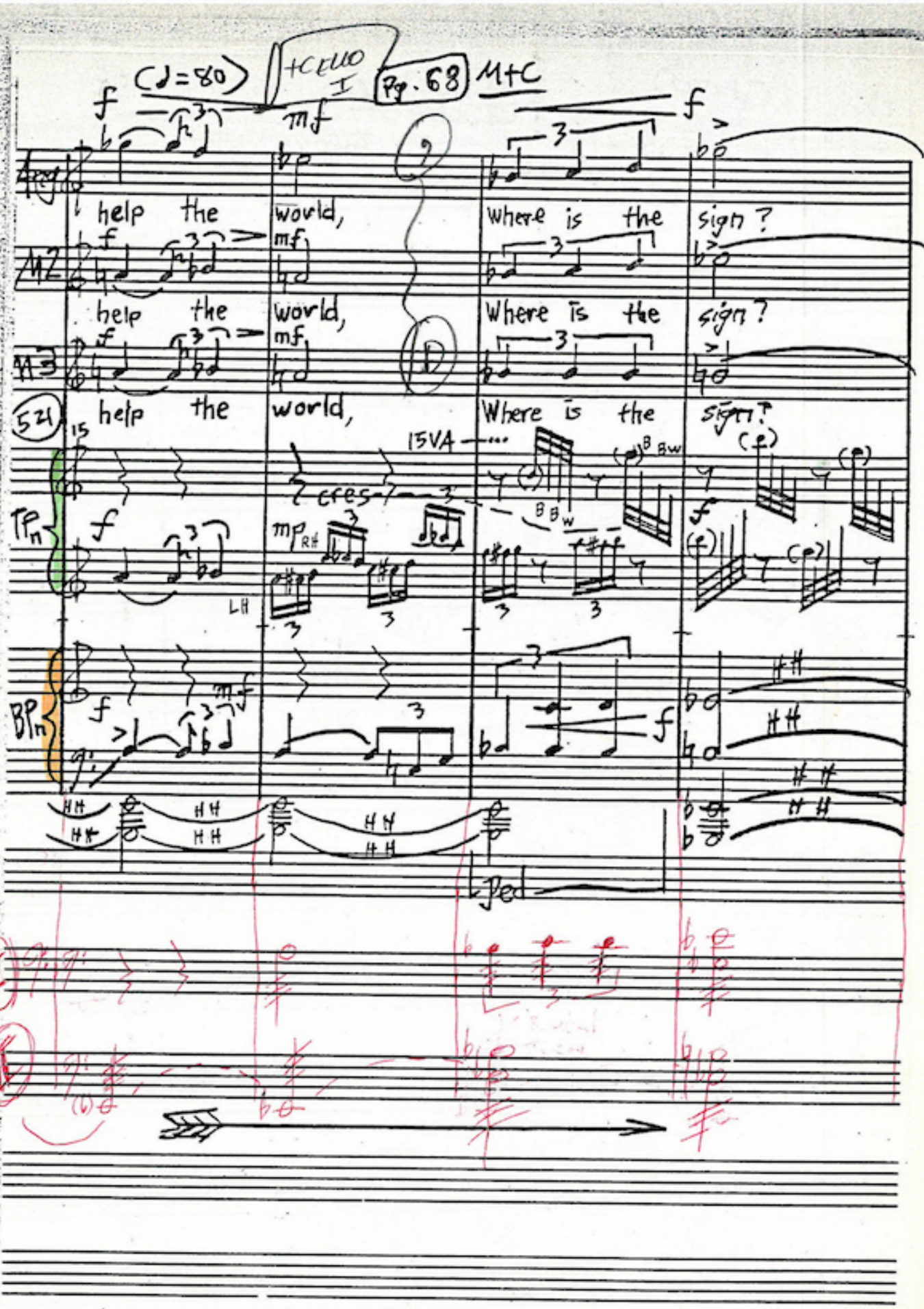

(♩=80)
Pg. 64 M+C
Ang.
490
Pn
PH
HH
Ped
or
I will hurt you.
Add:
Ang. carefully, one by one, breaks off the fingers of the Virgin.
496
Right Thumb Nail
white gliss
501
Indeterminate Pitch
SVA
SEE Note Pg. 67
A note in parens = any note near the one indicated.
W = white keys
B = Black keys
WRITTEN:
ACTUAL:
OR
see Note: Pg. 67.
Each Triplet or 32nd-Note group should span an octave, or so.

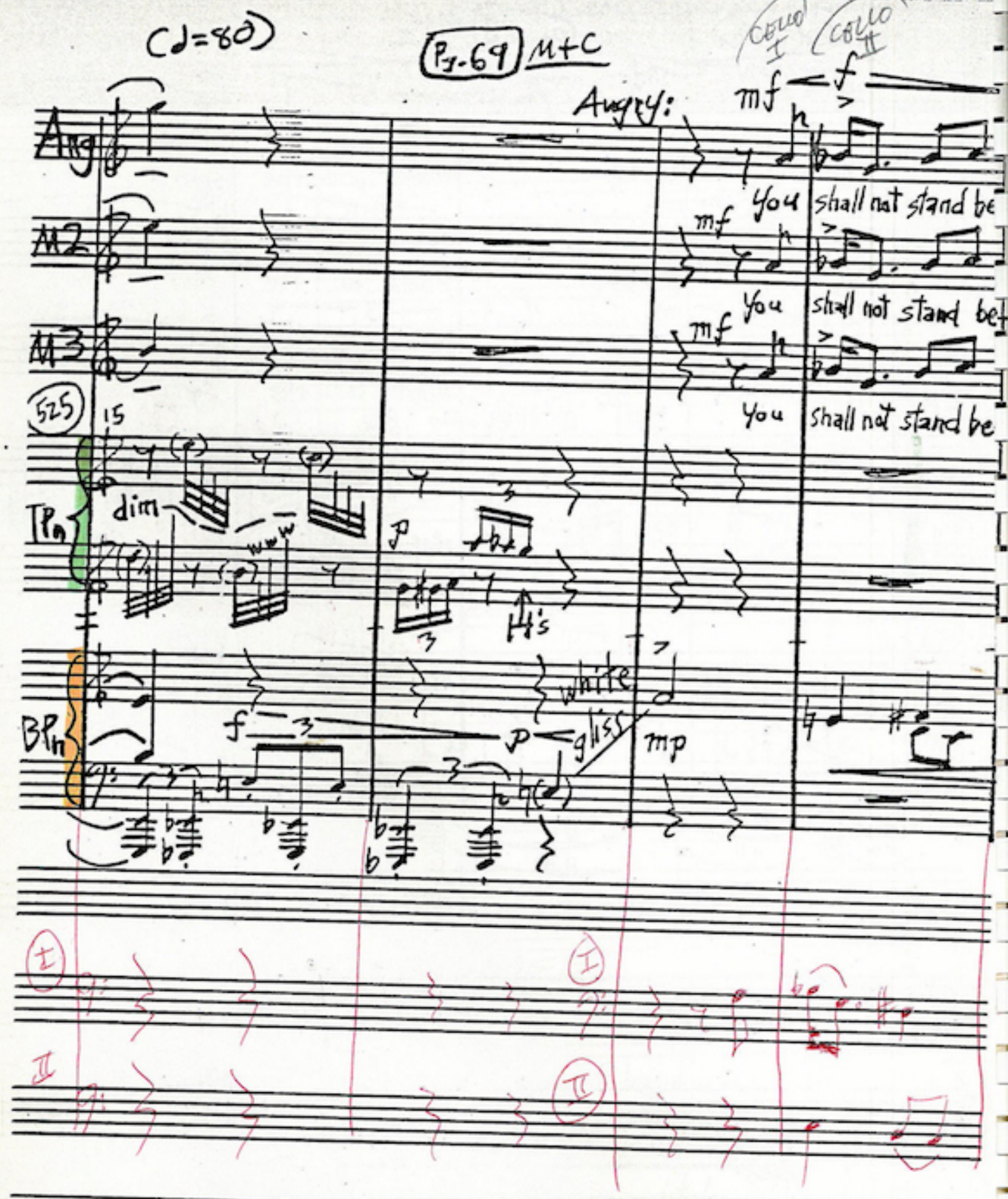

(♩=80)
Pp. 65
M+C
4HPn = Four Hand Piano
Cello II
Ang
How will you raise the sick?
a2
With
505
15
4HPn
mf
p
mp
Ped
Ang
f div.
Ang. breaks off hands.
508
-out your fin-gers
15VA
R.H: mf
4 H Pn
while gliss
HH
PH
Ped
PP

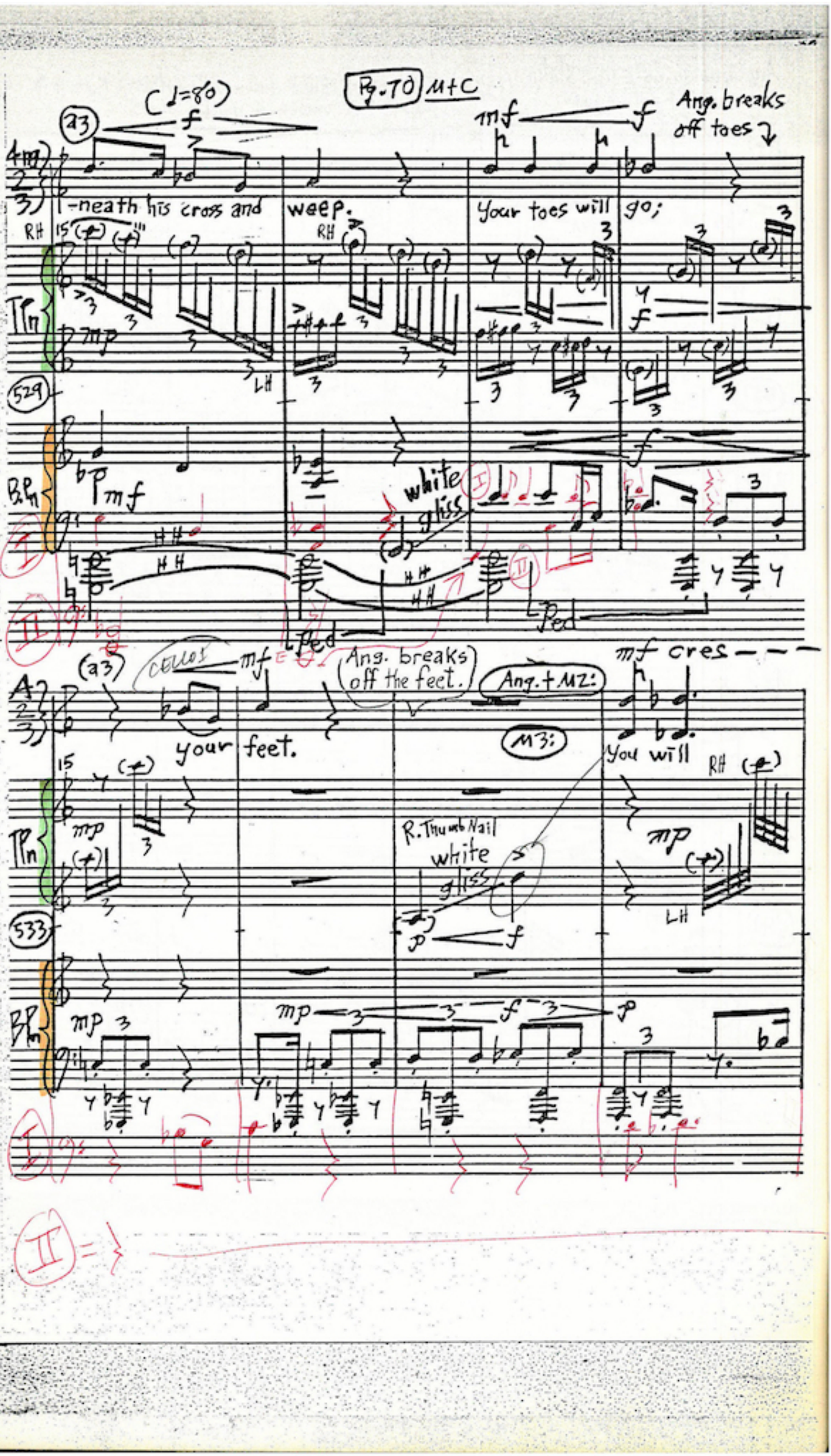

(♩=80)
Pg.66 M+C
CELLO II
mf
mp
Ang.
How will you
bless
the
world?
M2
M3
a2
mp
with
511
15
R.H:
mf
15VA
TP
p
fp
f
p
mf
BP
HH
RH
LH
PH
Ped
II
Ang. breaks off an arm
mf
Ang.
f div.
How will you
em-
-out your hands.
514
15VA
TP
RH:
Ped
Ped
BP
f
mp
White gliss
f
mp
HH
PH
Ped
Ped
II

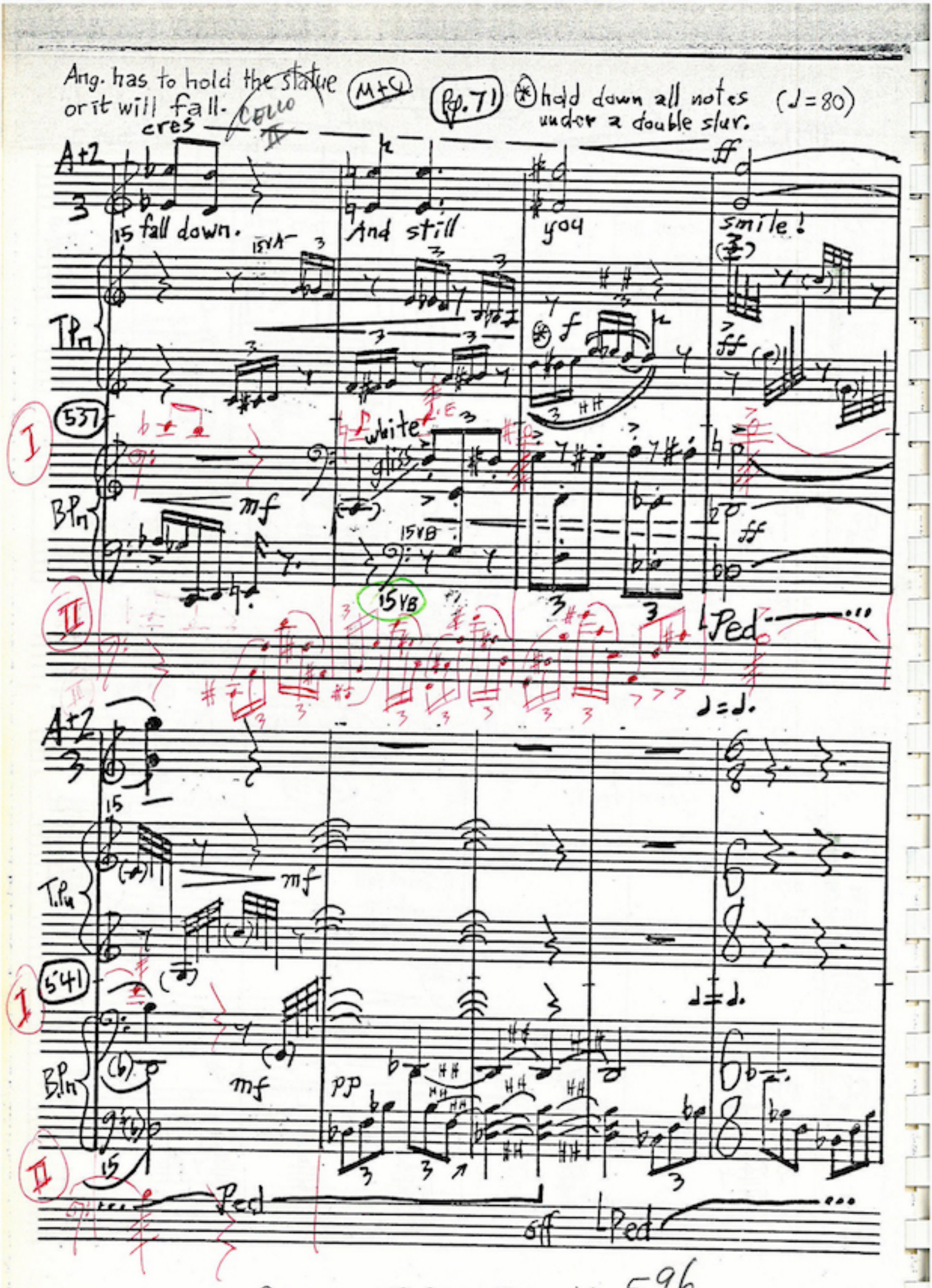


Indeterminate Pitch: Use natural position of hand over the keys; i.e., middle fingers hit black keys and end fingers hit white keys. There are no mistakes in pitch. Either 5, 4, or 3 notes per eighth note is O.K. Notes in pavems show movement of hand position up and down the keyboard.

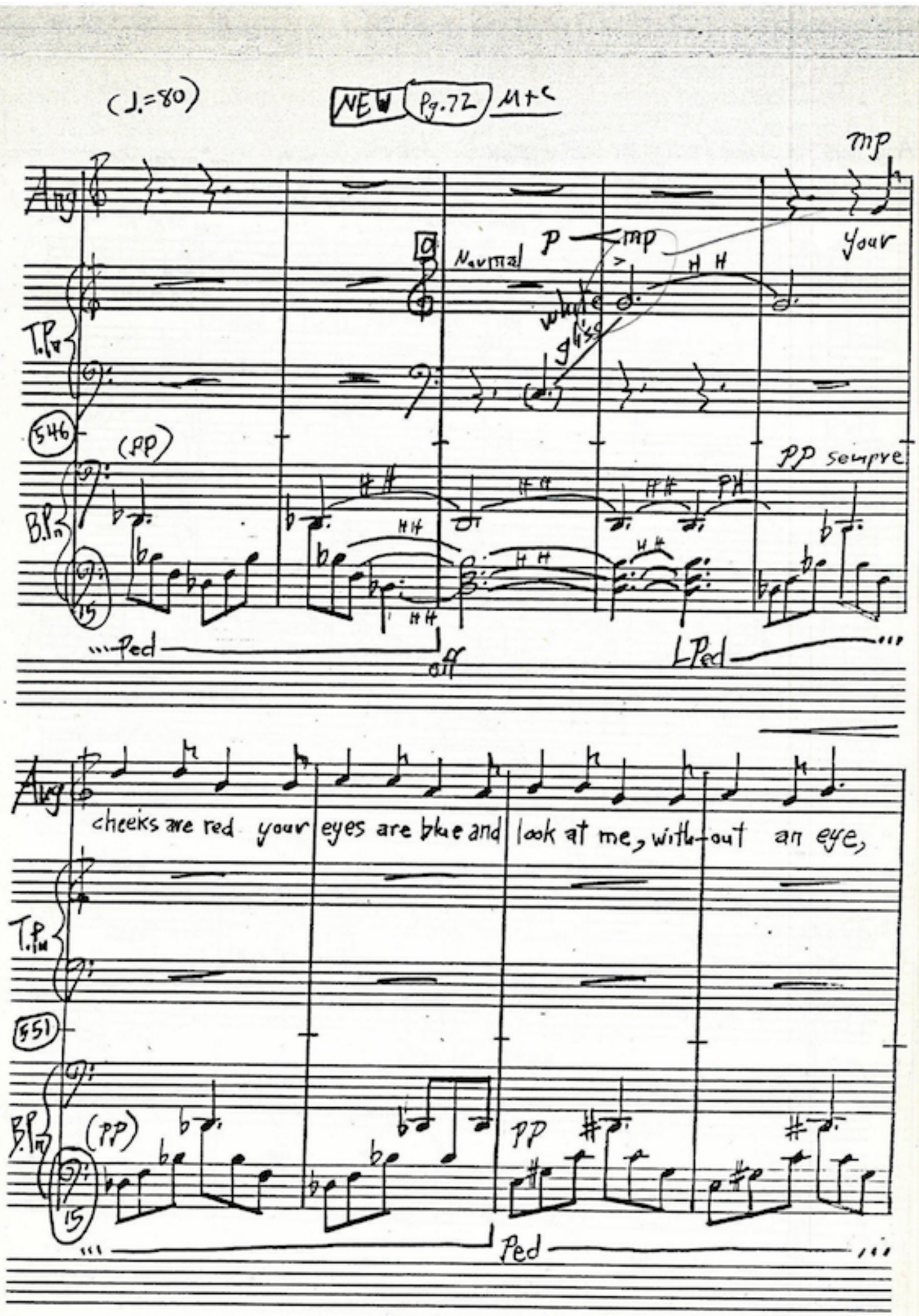

(♩=80)
+CELLO I
Pg. 68
M+C
help the world,
Where is the sign?
help the world,
Where is the sign?
help the world,
Where is the sign?
15VA
cres.
LH
Ped

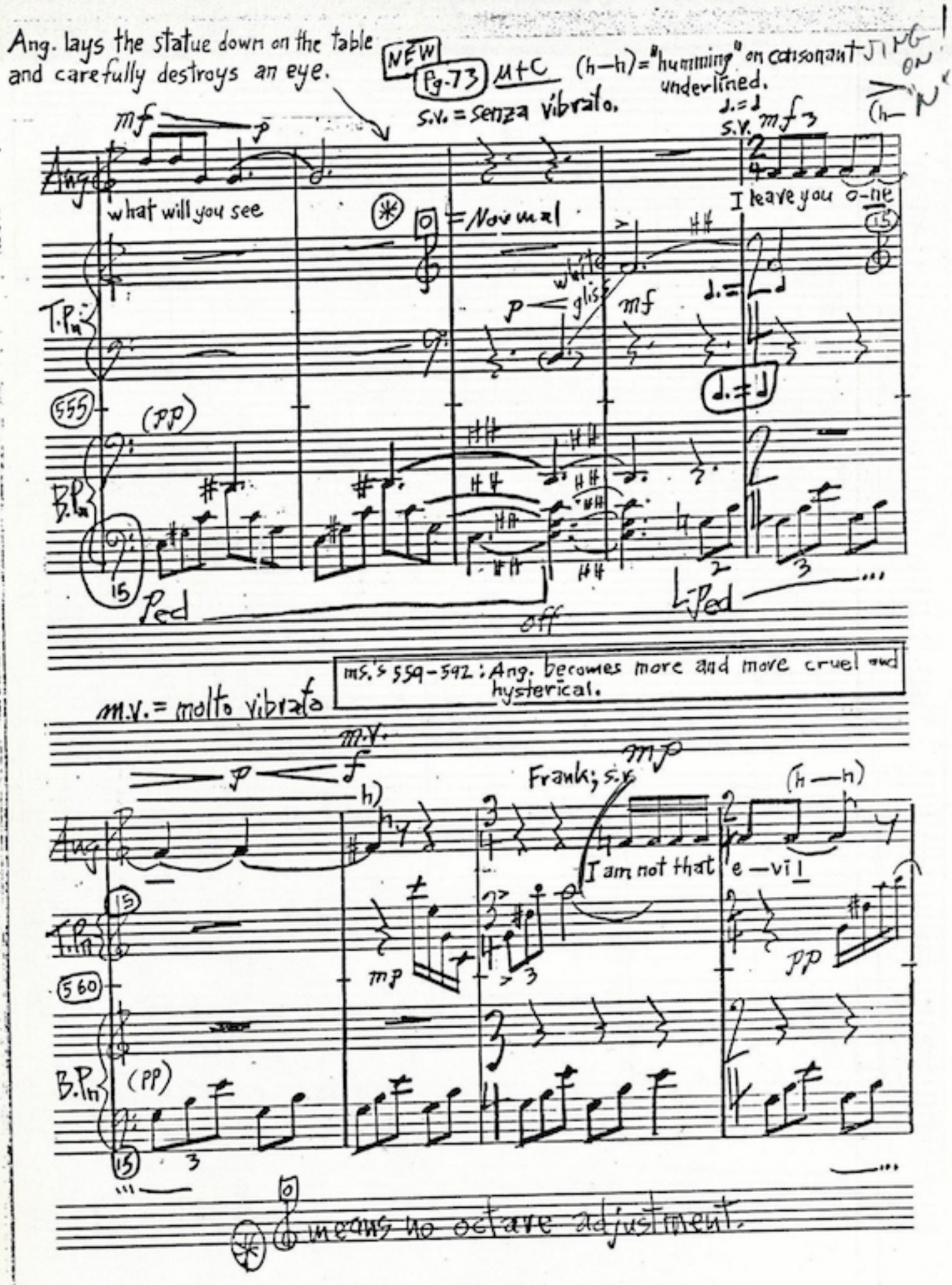

(♩=80)
Pg. 69 M+C
Cello I
Cello II
Angry:
mf
f
Ang
You shall not stand be
M2
mf
You shall not stand be
M3
mf
You shall not stand be
525
15
TPn
dim
p
H's
BPn
f
p
white gliss
mp
I
II
I
II


Pg. 70 M+C
(♩=80)
a3
f
mf
f
Ang. breaks off toes
-neath his cross and
weep.
Your toes will
go;
RH
LH
529
mf
white gliss
Ped
(a3)
cellos
mf
Ang. breaks off the feet.
Ang.+M2:
mf cres
your feet.
M3:
You will
R. Thumb Nail
white gliss
533
mp
f
p



CELLI TACET TO M. 596


(♩.=80)
NEW Pg.72 M+C
Ang
mp
Your
Normal
p
mp
white gliss
T.Pn
546
(pp)
pp sempre
B.Pn
Ped
off
LPed
Ang
cheeks are red your eyes are blue and look at me, with-out an eye,
T.Pn
551
B.Pn
(pp)
pp
Ped



Ang. lays the statue down on the table and carefully destroys an eye.

NEW Pg. 73 M+C (h—h) = "humming" on consonant underlined.

s.v. = senza vibrato.

JING ON! (h—N)

mf p

Ang

what will you see

(*) 0 = Normal

I leave you o-ne

15

T.Pn

p white gliss mf

d. = d

d. = d

555

(pp)

B.Pn

15

Ped

off

Ped

ms.'s 559–592: Ang. becomes more and more cruel and hysterical.

m.v. = molto vibrato

m.v.

p f

h)

Frank; s.v. mp

(h—h)

Ang

I am not that e—vil

15

T.Pn

mp

pp

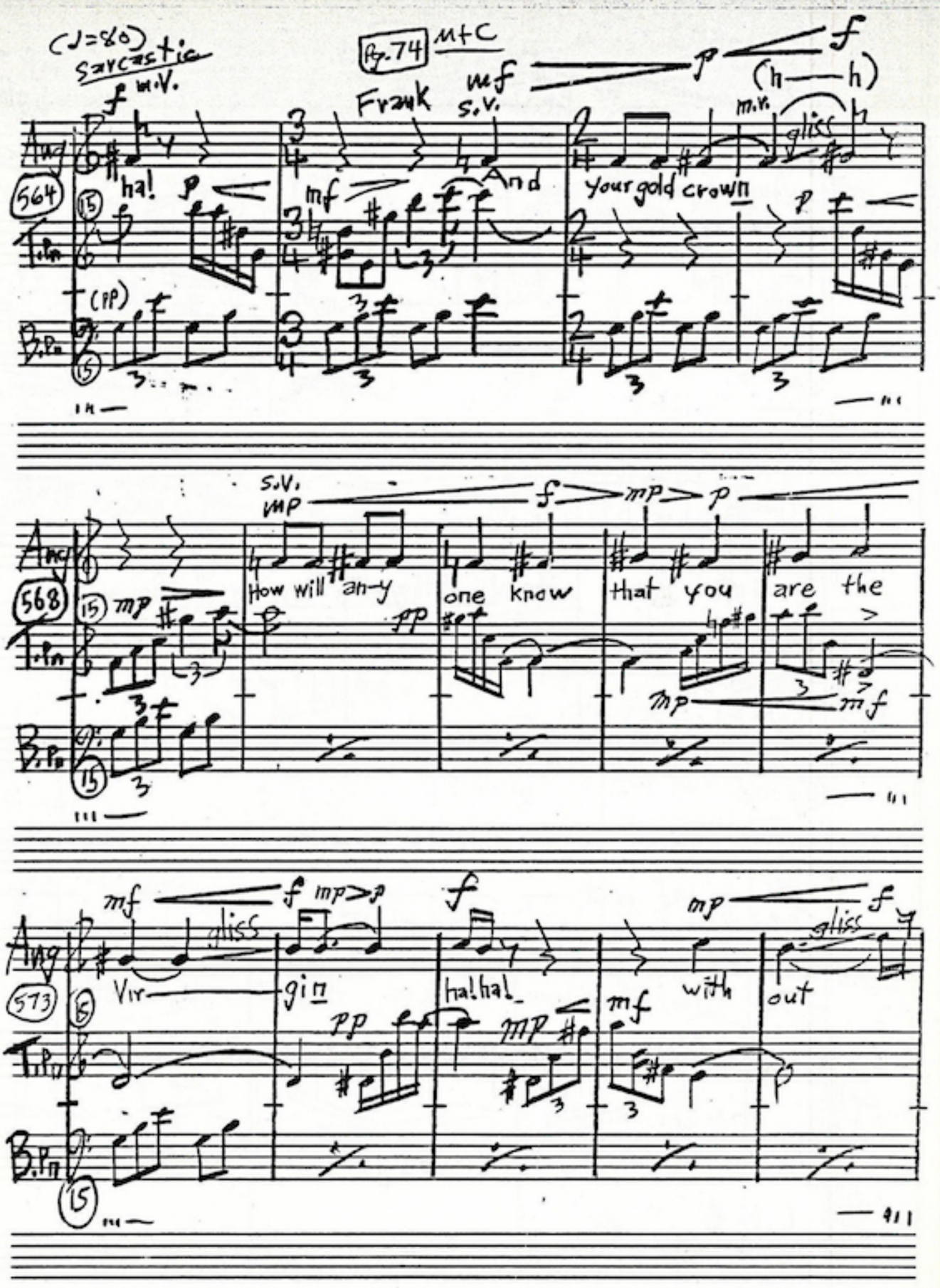
560

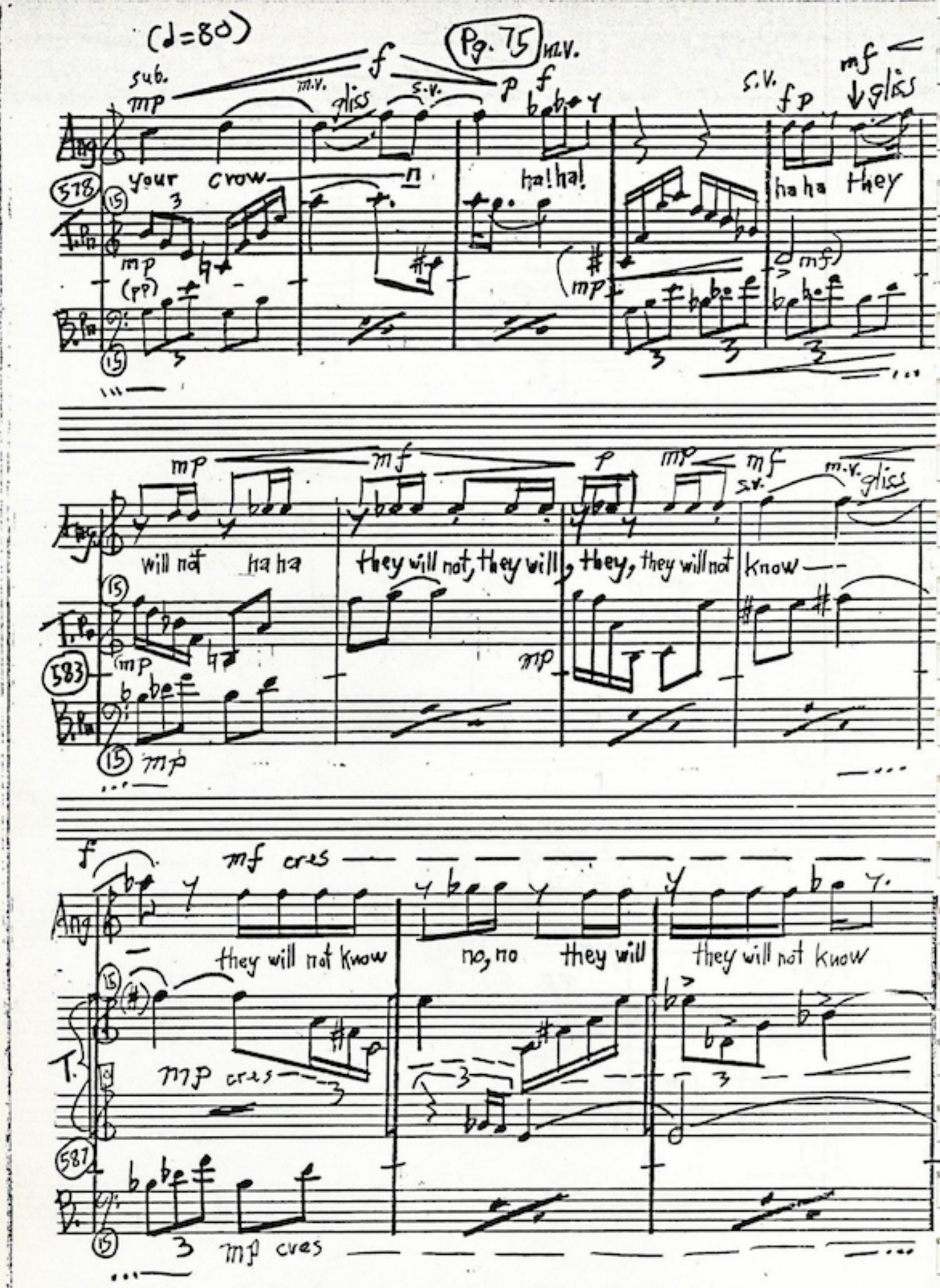
B.Pn

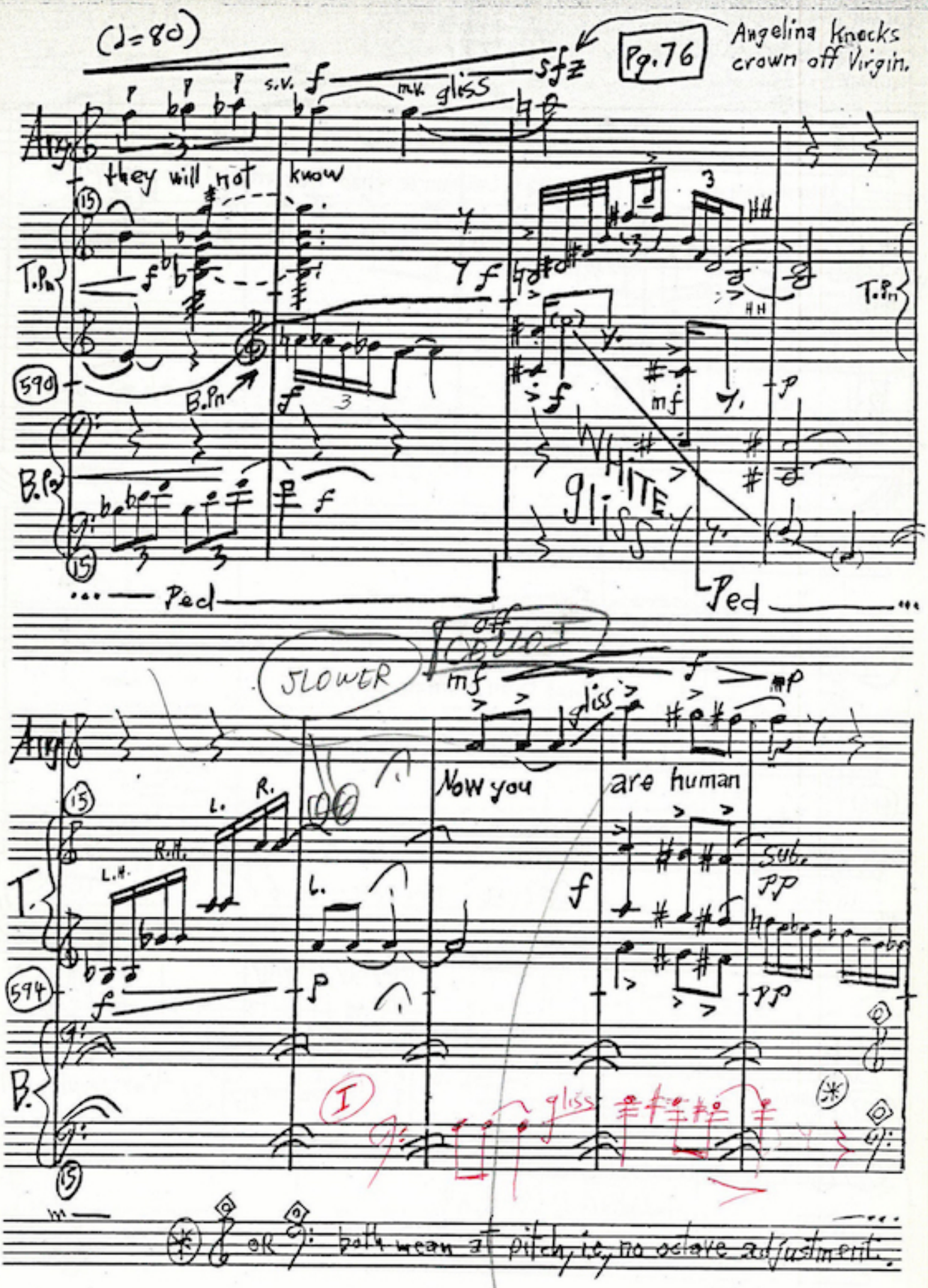
(pp)

15

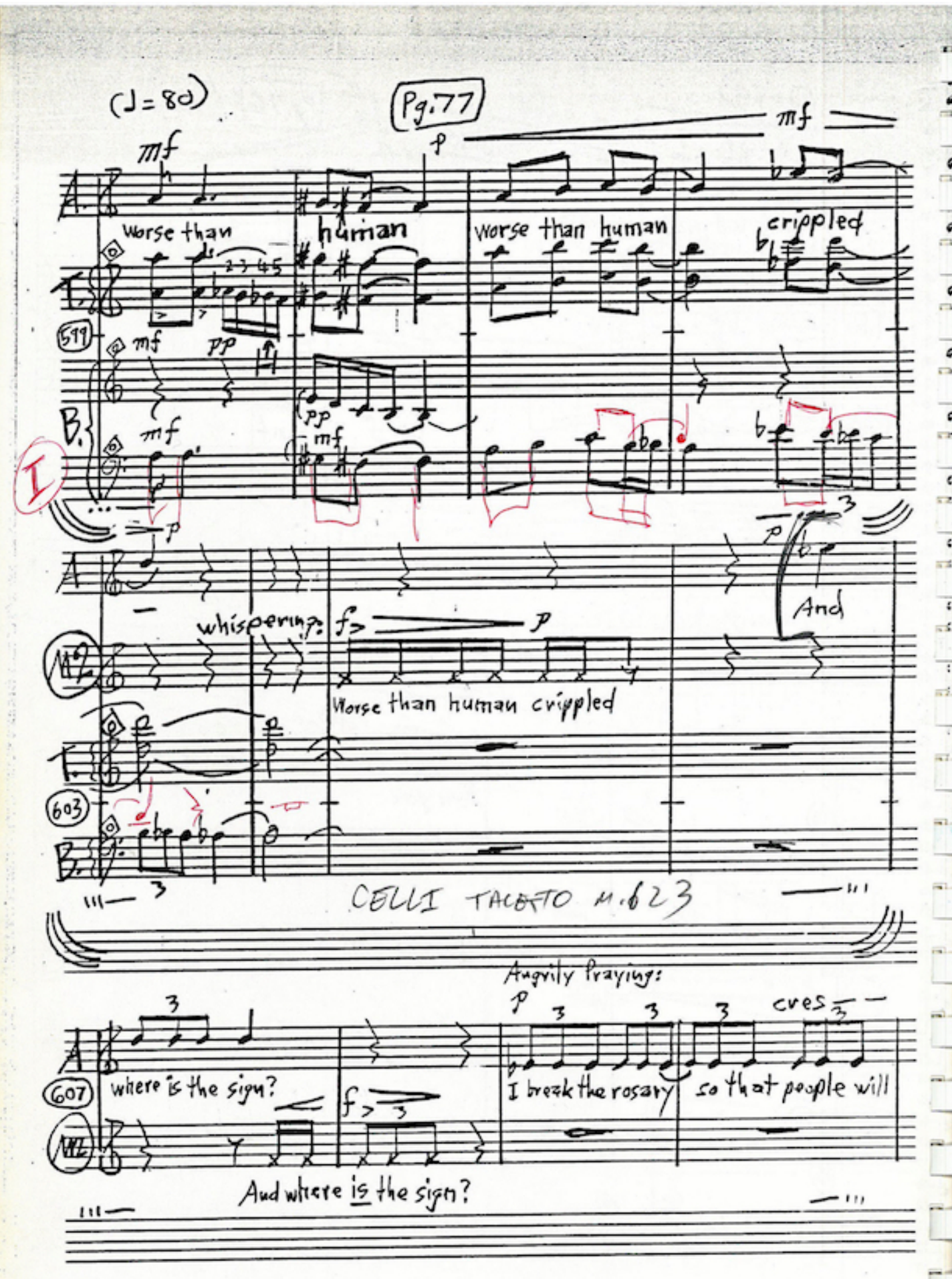
(*) 0 means no octave adjustment.


(♩=80)
sarcastic
Pg. 74
M+C
Frank
s.v.
m.v.
gliss
Ang
564
ha!
And
your gold crown
T.Pn
B.Pn
(pp)
568
How will an-y
one know
that you
are the
573
Vir
gin
ha! ha!
with
out


(♩=80)
Pg. 75
sub.
mp
f
m.v.
gliss
s.v.
p
f
m.v.
s.v.
fp
mf
gliss
Ang
578
your crow n
ha! ha!
ha ha they
T.Pn
mp
(pp)
mp
mf
B.Pn
mp
mf
p
mp
mf
s.v.
m.v.
gliss
will not ha ha
they will not, they will, they, they will not know
583
mp
mp
mp
f
mf cres
they will not know
no, no they will
they will not know
T.
mp cres
587
B.
mp cres


(♩=80)
Pg. 76
Angelina knocks crown off Virgin.
s.v.
m.v.
gliss
they will not know
T.Pn
B.Pn
590
WHITE gliss
Ped
SLOWER
off COLLO I
Now you are human
L.H.
R.H.
L.
R.
T.
B.
594
sub. pp
I
gliss
OR both mean at pitch, i.e., no octave adjustment.

+ M2, M3 ?

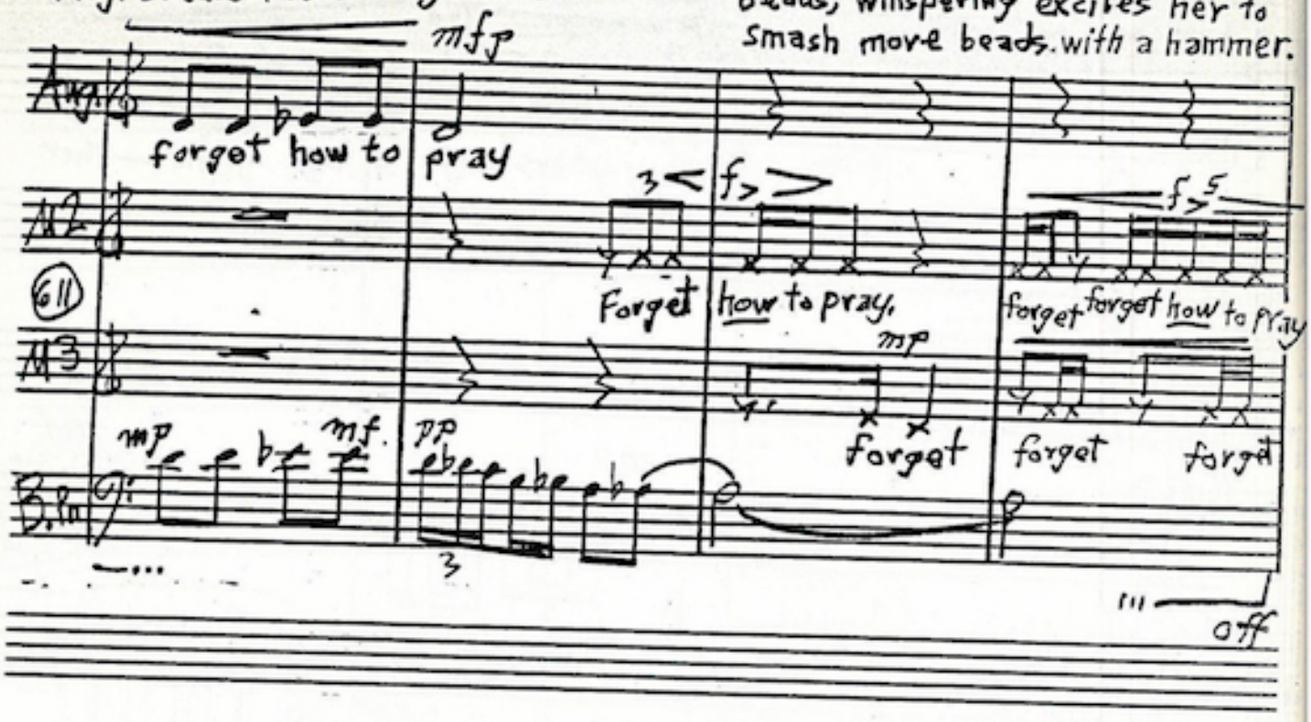

(♩=80)
Pg.77
mf
p
mf
A.
Worse than
human
worse than human
crippled
T.
599
mf
pp
B.
mf
pp
mf
I
p
A
whispering:
f
p
And
M2
Worse than human crippled
T.
603
B.
CELLI TACETO M.623
Angrily Praying:
p
cres
A
607
where is the sign?
f
I break the rosary
so that people will
M2
And where is the sign?

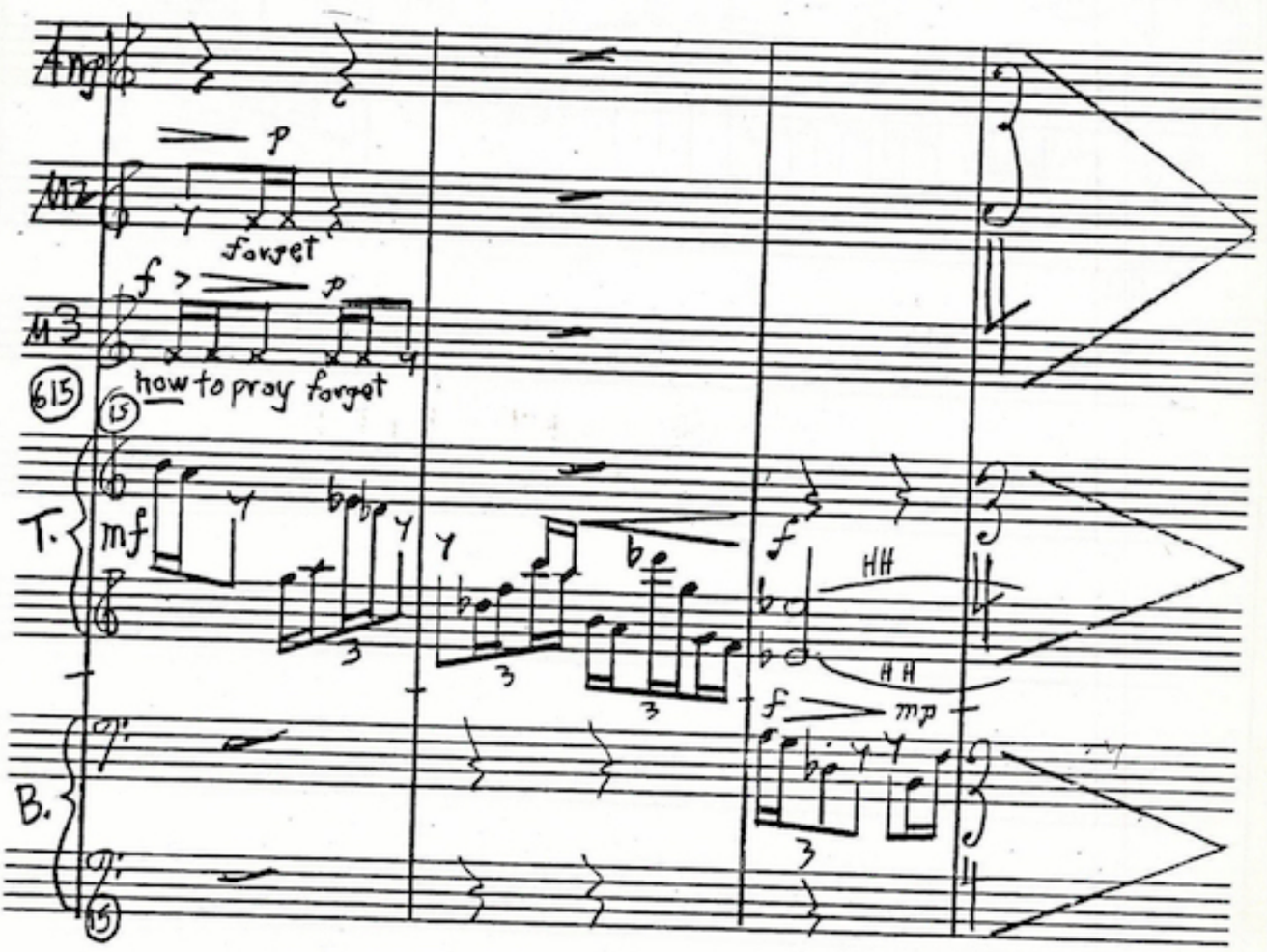
(♩=80)

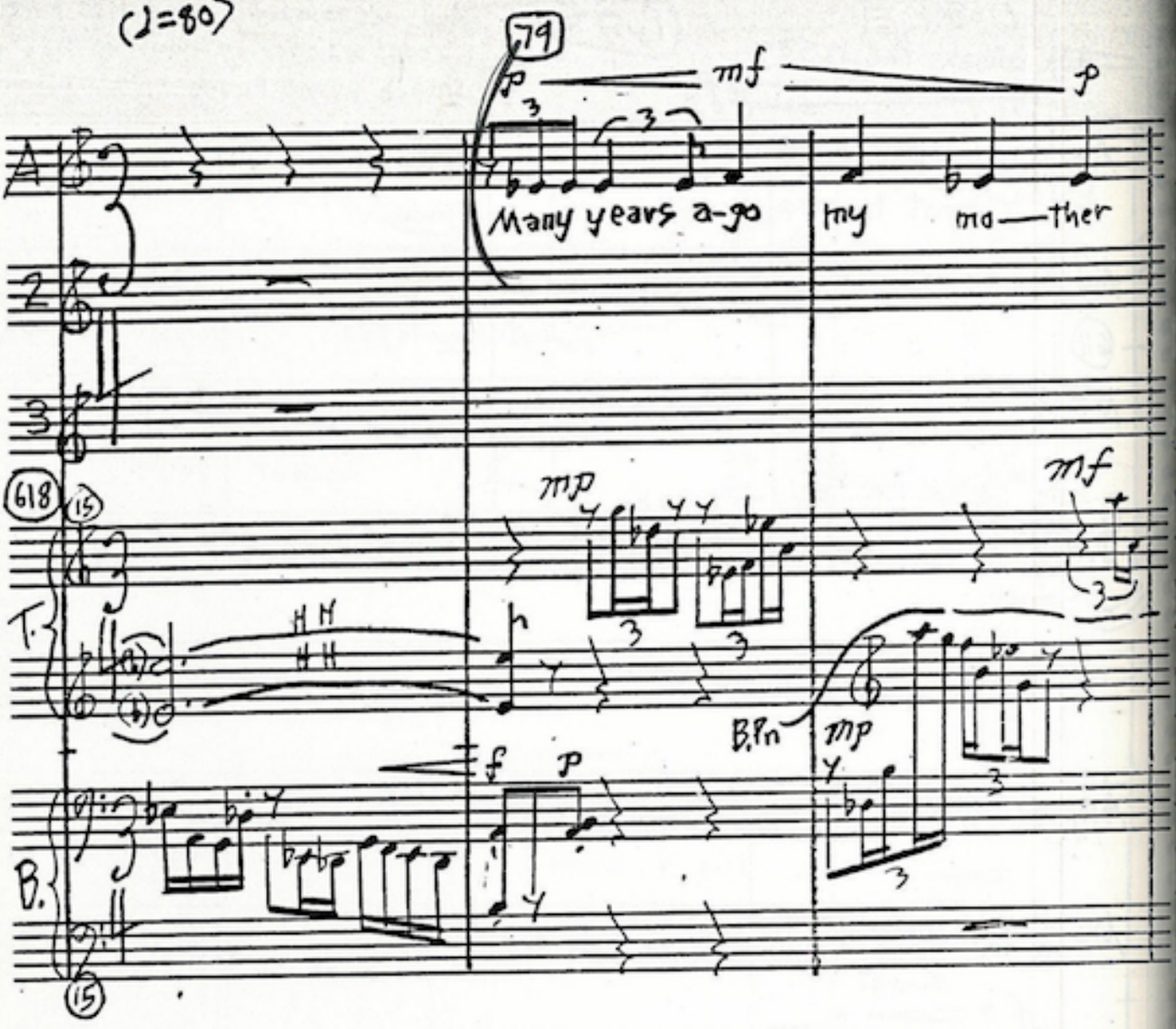
Ang. breaks the rosary.

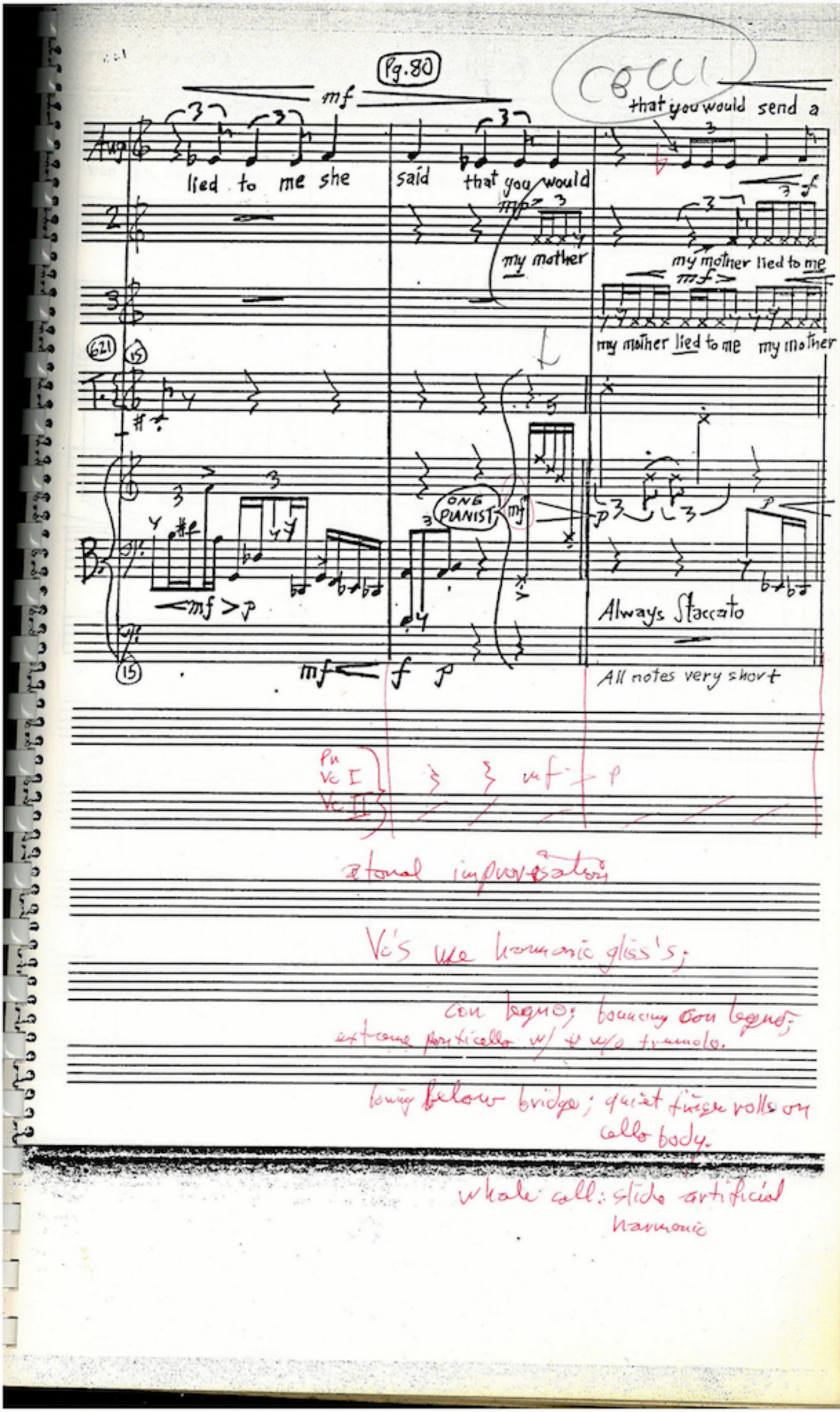
Pg.78

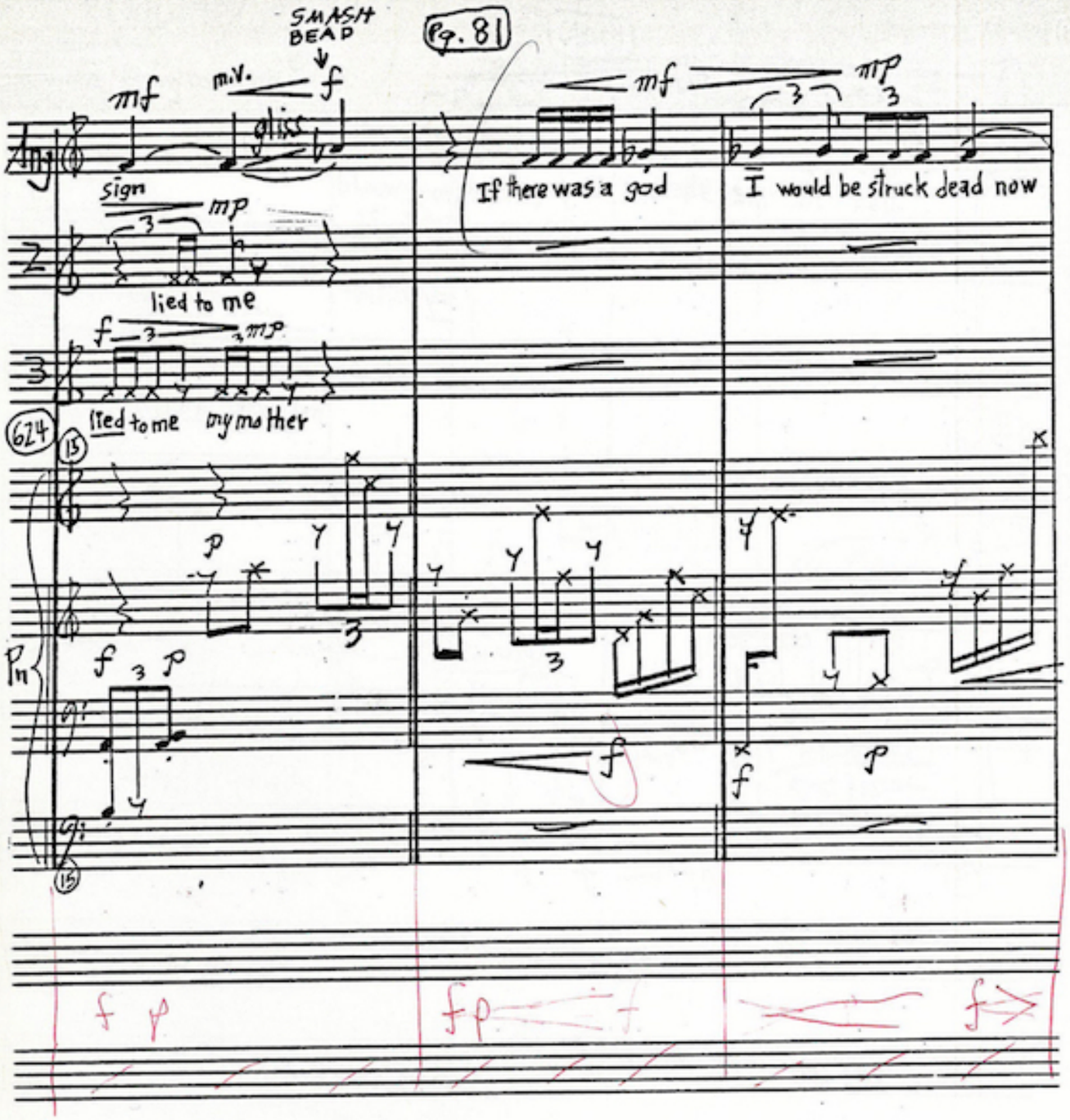
Ang. occasioually smashes rosary beads; whispering excites her to smash more beads. with a hammer.

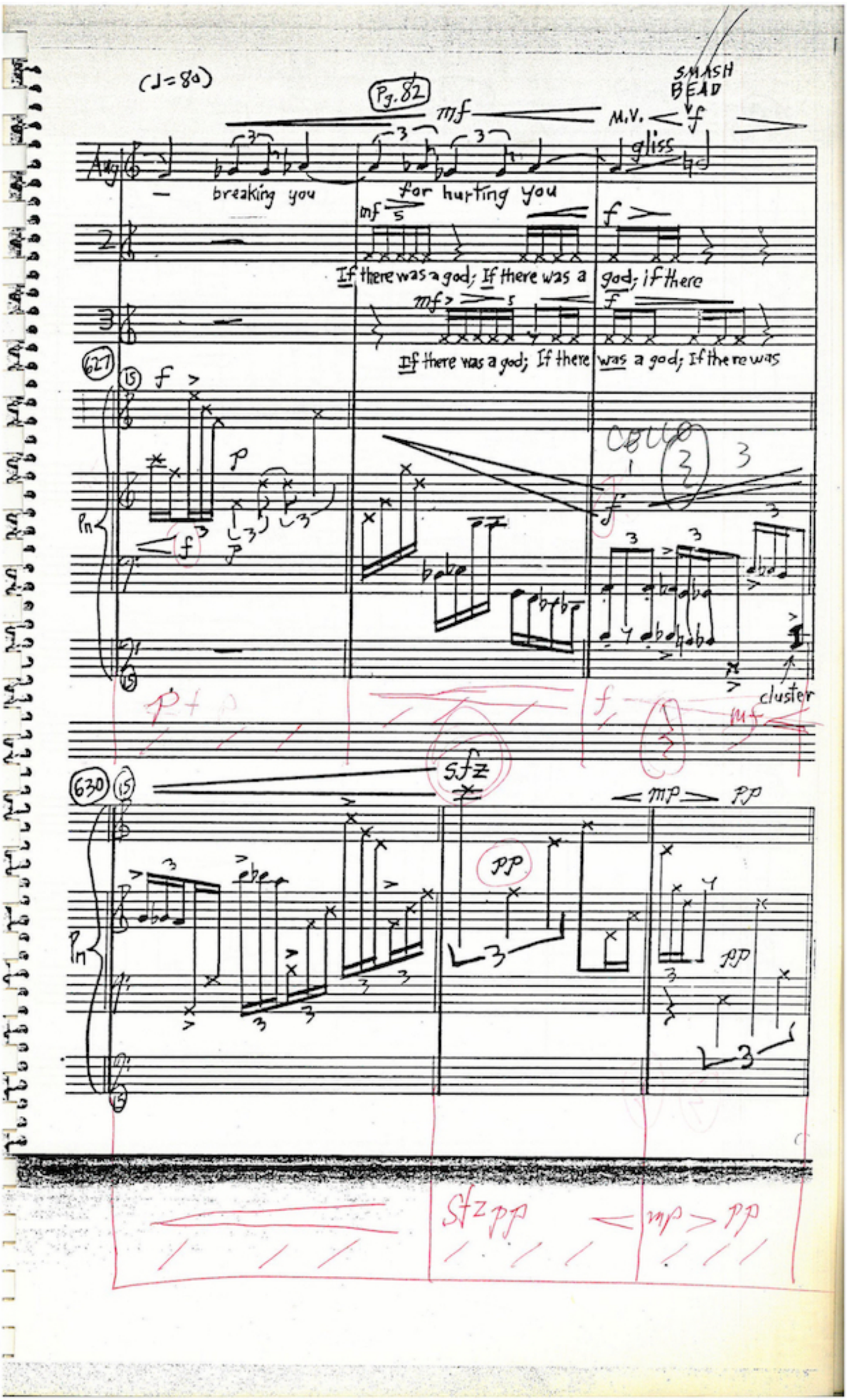


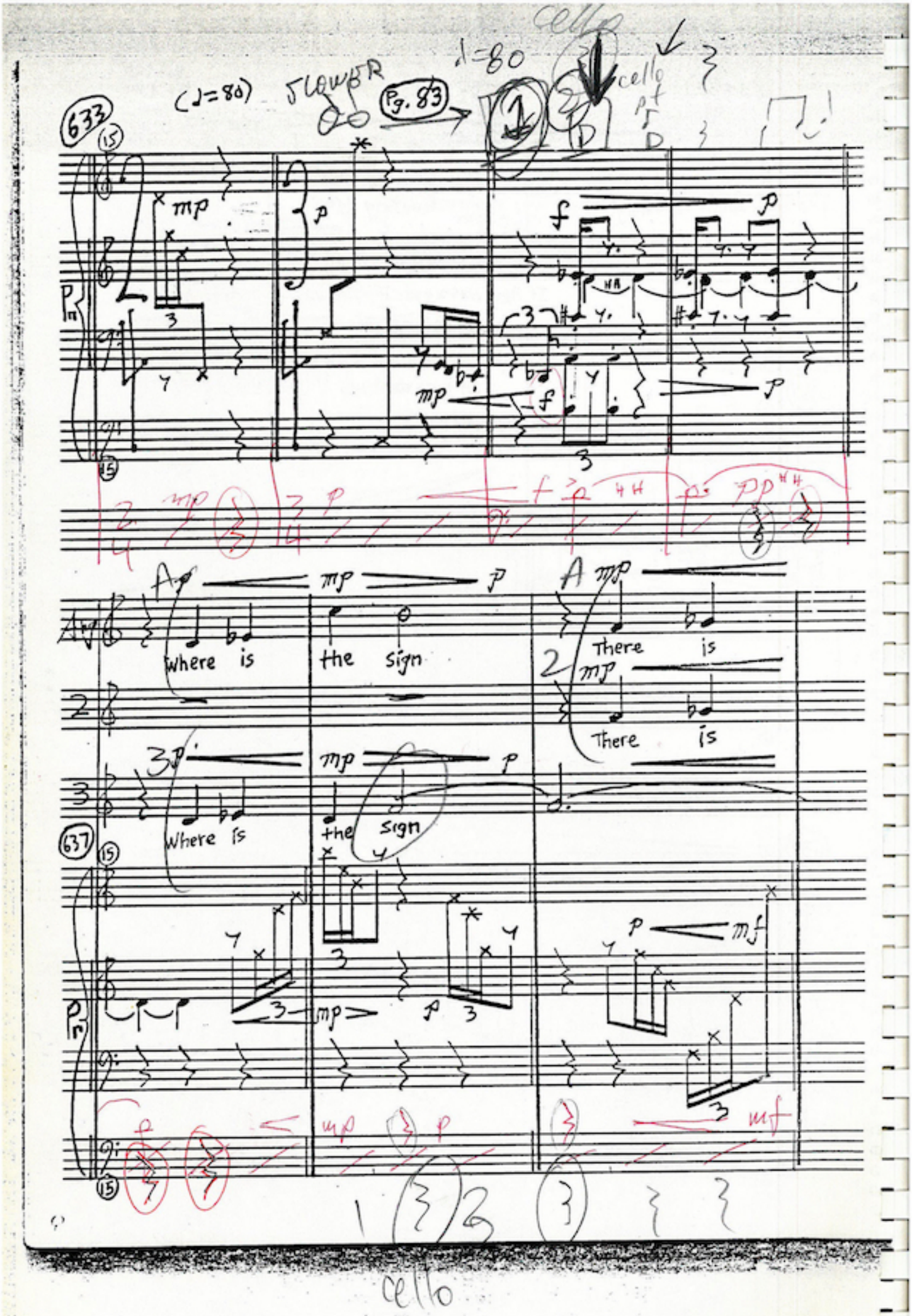


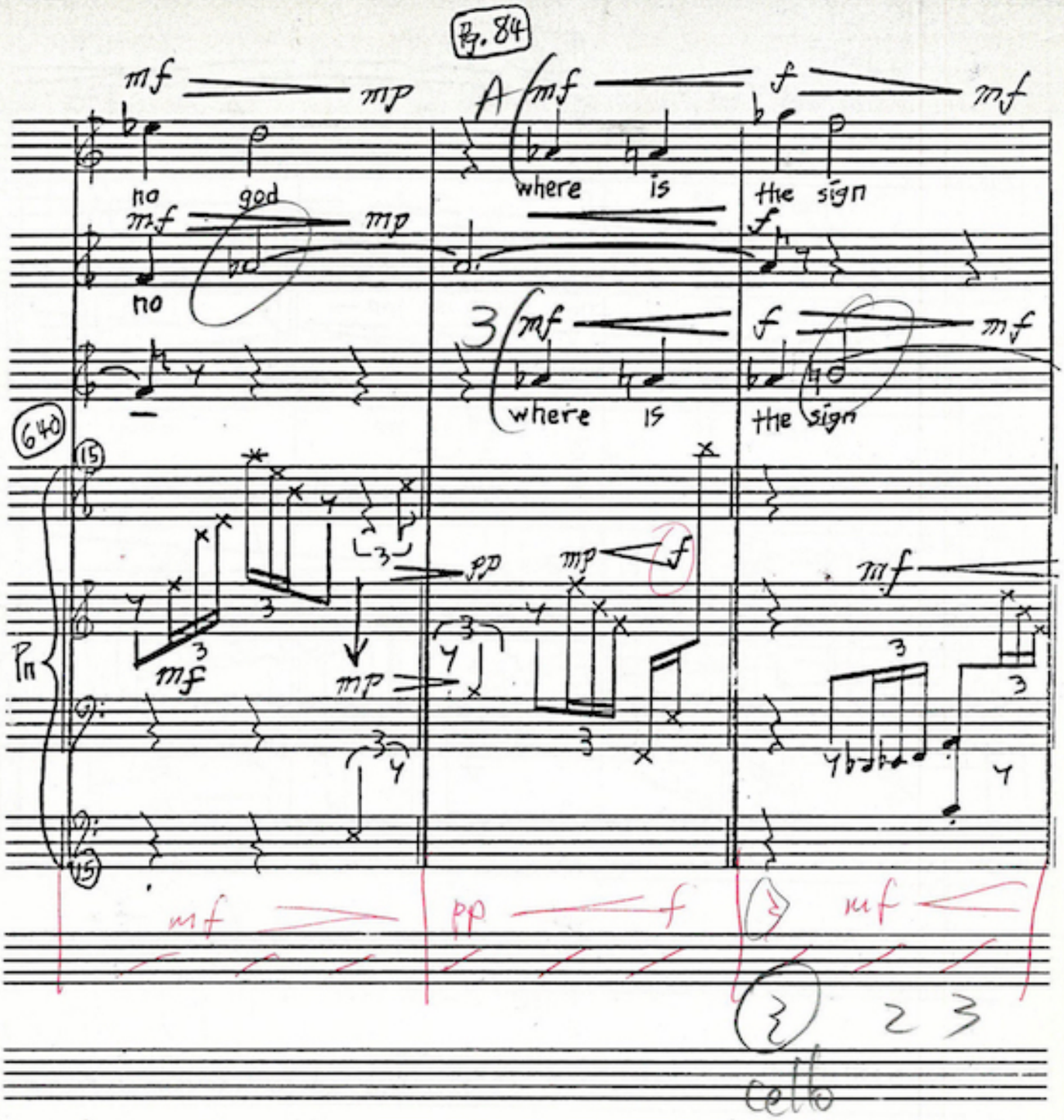

(♩=80)
79
p
mf
p
Many years a-go
my
mo—ther
618
15
mp
mf
T.
H H
H H
B.Pn
mp
f
p
B.
15

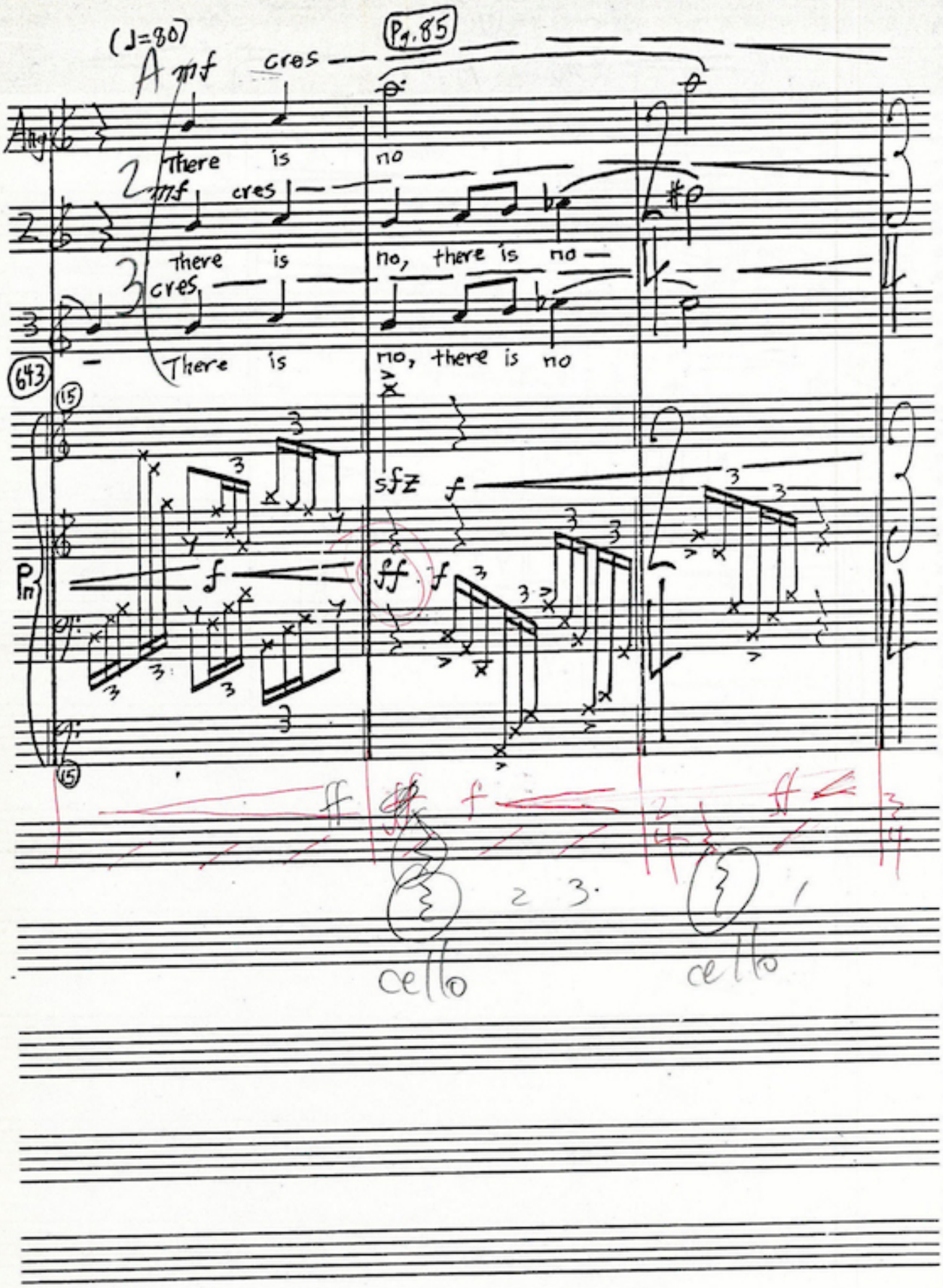

Pg. 80
Cello
mf
that you would send a
lied to me she
said
that you would
my mother
my mother lied to me
my mother lied to me my mother
ONE PIANIST
Always Staccato
All notes very short
Pn
Vc I
Vc II
atonal improvisation
Vc's use harmonic gliss's;
con legno; bouncing con legno;
extreme particello w/ & w/o tremolo.
long below bridge; quiet finger rolls on cello body.
whale call: slide artificial harmonic

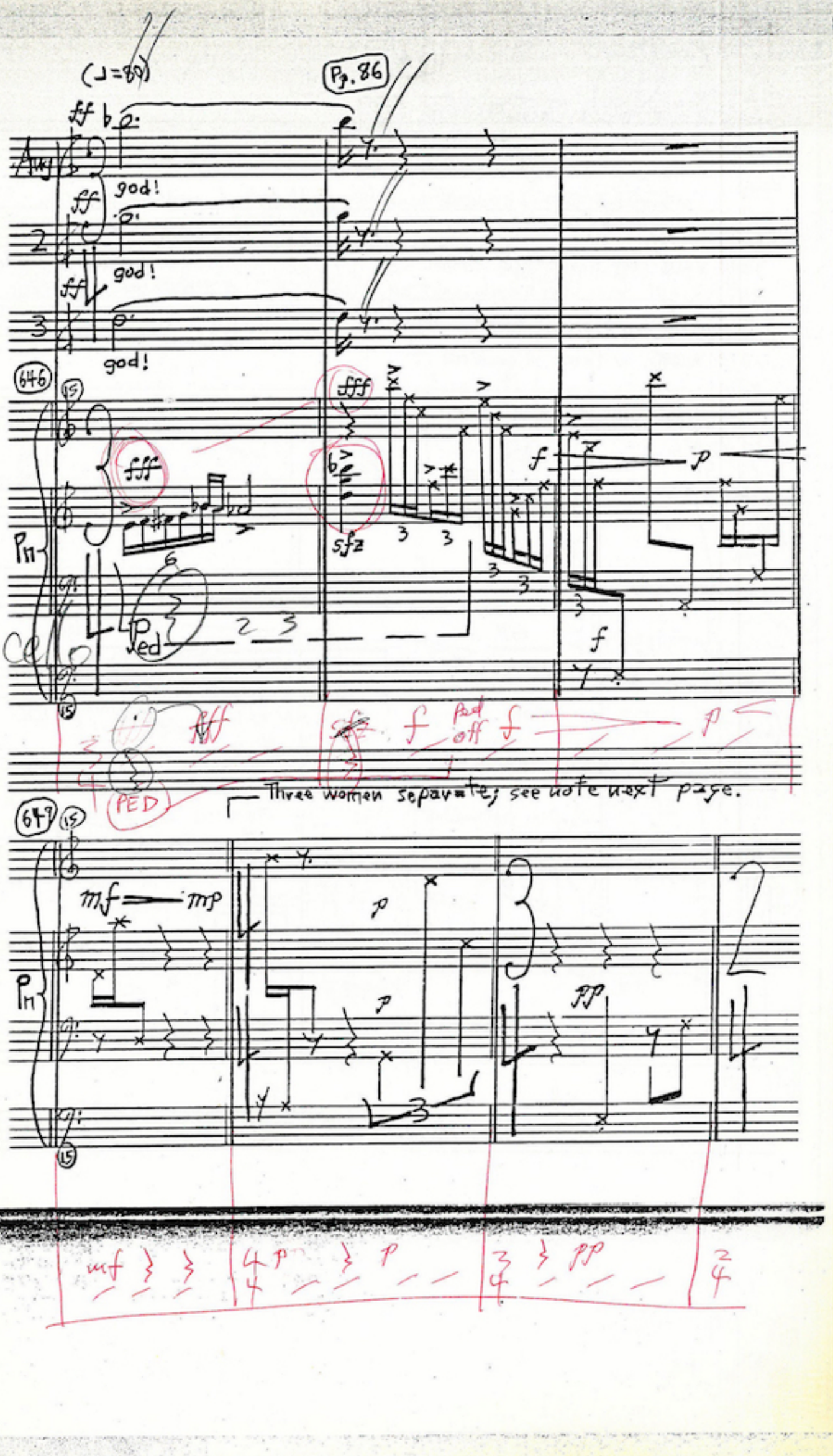

SMASH BEAD
Pg. 81
mf
m.v.
f
gliss
mf
mp
Any
sign
If there was a god
I would be struck dead now
mp
lied to me
f
mp
lied to me my mother
624
15
p
Pn
f
p
f
f
p
15
f p
fp
f
f


(♩=80)
Pg. 82
mf
M.V.
SMASH BEAD
f
gliss
Alto
breaking you
for hurting you
mf
f
If there was a god; If there was a
god; if there
mf
f
If there was a god; If there
was a god; If there was
627
15
f
p
Pn
f
p
cluster
630
15
sfz
mp
pp
Pn
pp
pp
sfz pp
mp > pp


633
(♩=80)
SLOWER
Pg. 83
♩=80
cello
cello
pt
Pn
mp
p
f
A
where is
the sign
There is
There is
Where is
the sign
637
mf
cello


Pg. 84
mf
mp
A
f
no god
where is
the sign
3
640
15
Pn
pp
mf
cello
2 3


(♩=80)
A
mf
cres
Pg.85
There is
no
mf
cres
There is
no, there is no
cres
There is
no, there is no
643
15
sfz
f
Pn
f
ff
f
ff
f
ff
cello
cello

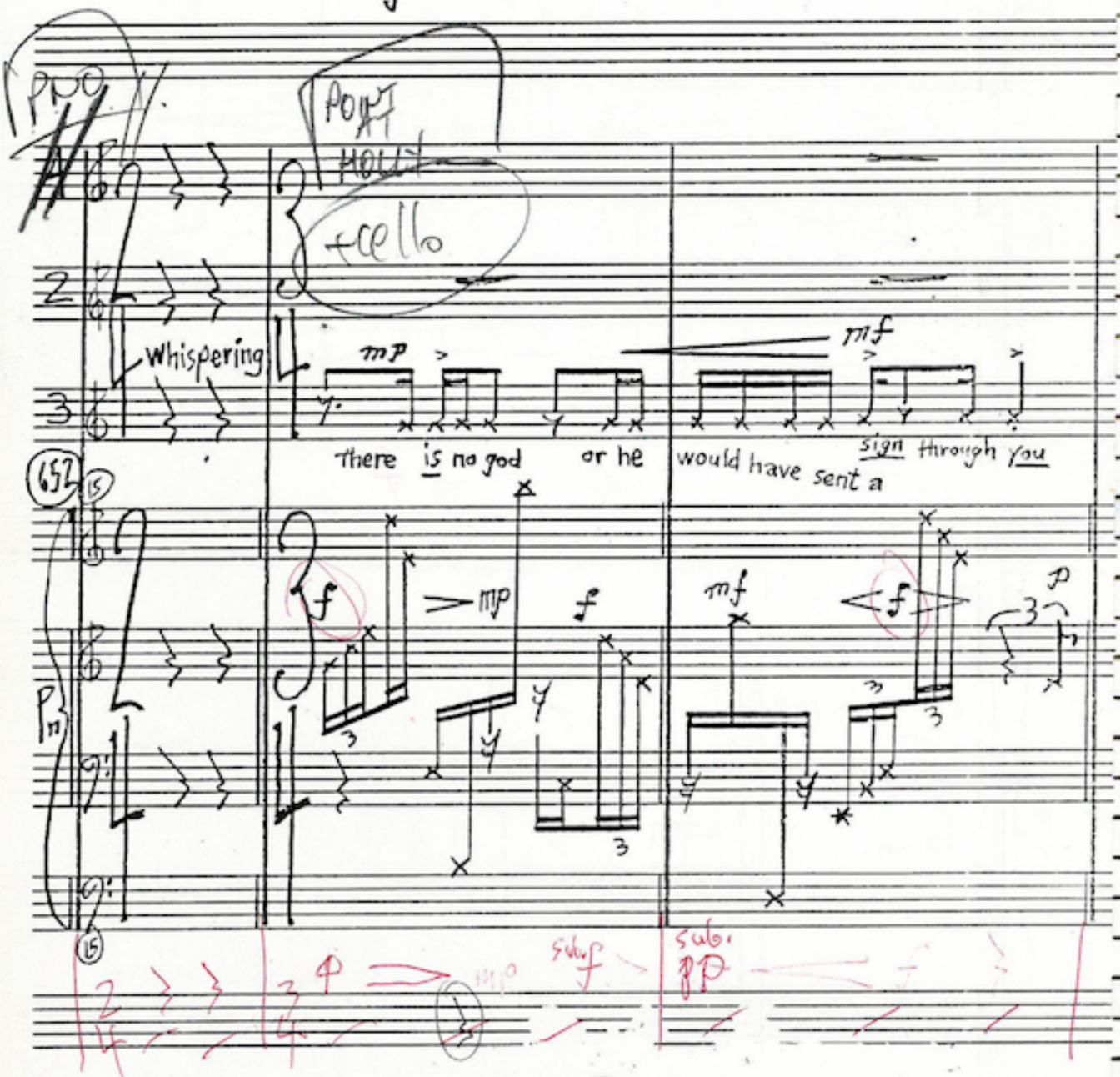

(♩=80)
Pp. 86
ff
Aug
god!
2
god!
3
god!
646
15
fff
Pn
Cello
Ped
sfz
f
p
PED
Three women separate; see note next page.
649
mf
mp
pp
mf
p
pp

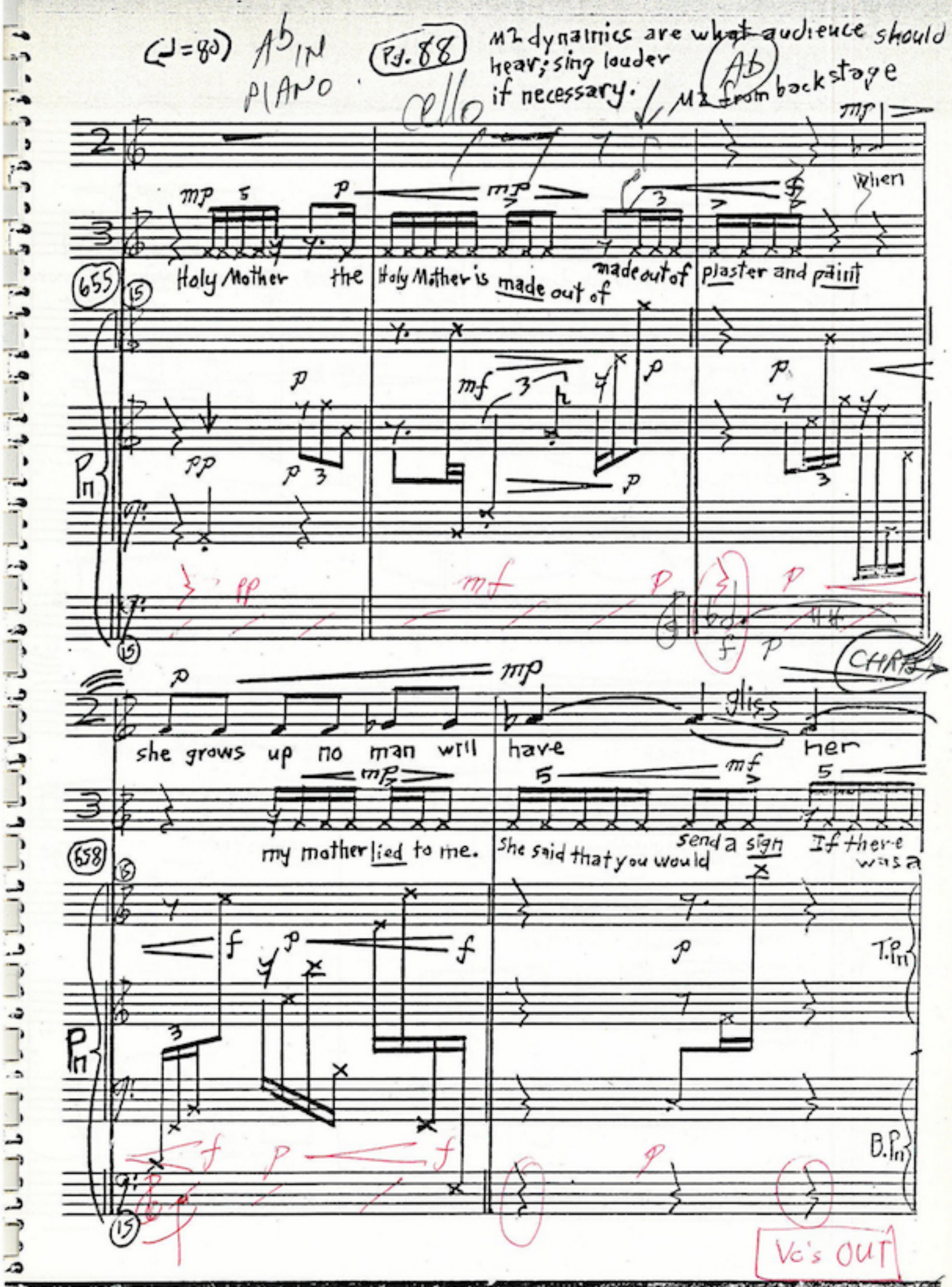
(♩=60)

Pg. 87

Measures 650-674

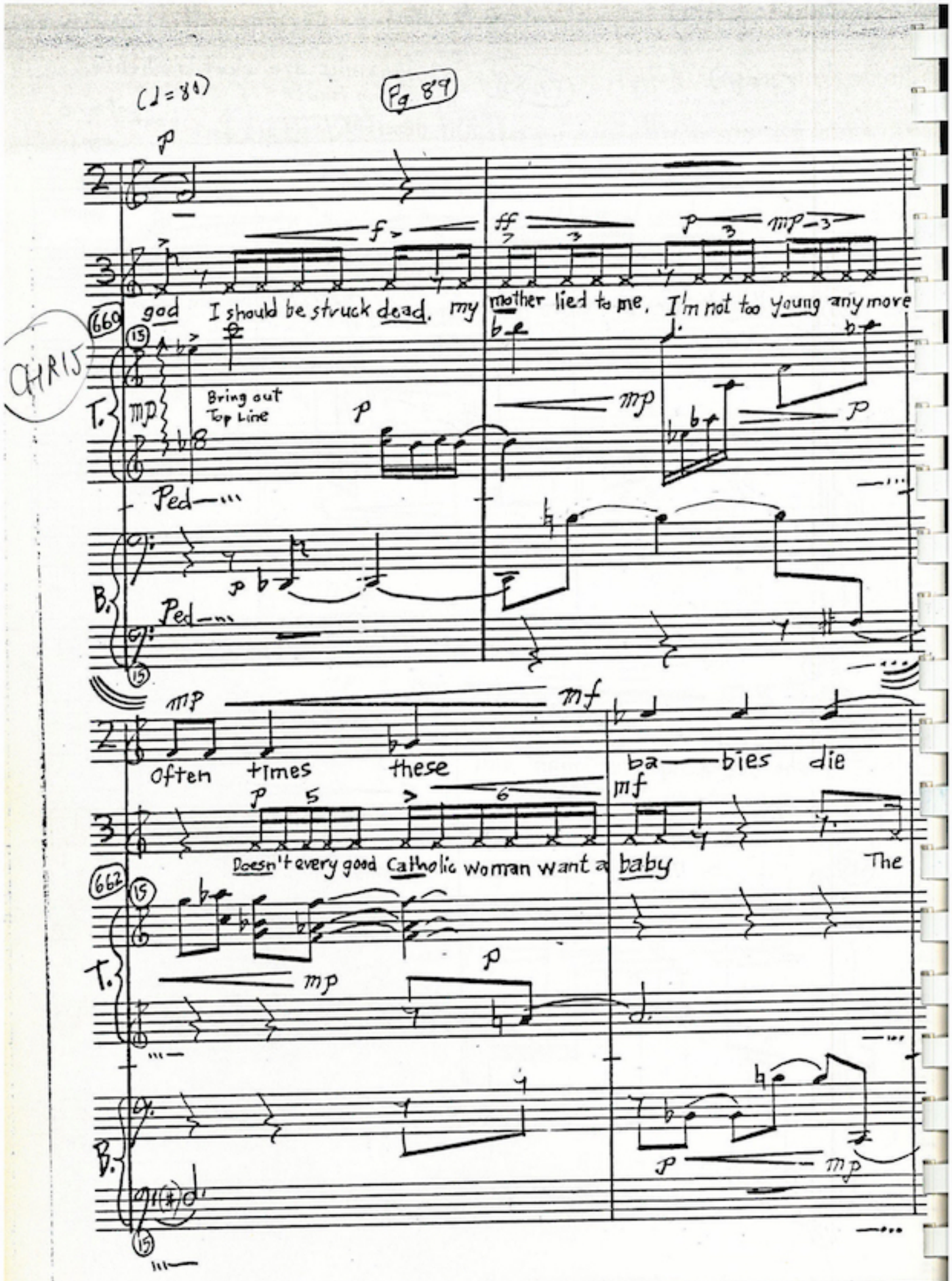
M2 exits to sing back stage.
M3 moves into shadows to whisper. Underlined words = accent.
Ang. ~~looking exhausted sits in chair facing audience with~~ SILENTLY head bent over; audience cannot see her face. Lights very slowly fade-out except for overhead spot on Ang. As M2 and M3 build ~~tension Ang. occasionally twitches or jerks.~~ M2 and M3 are voices within Angelina.

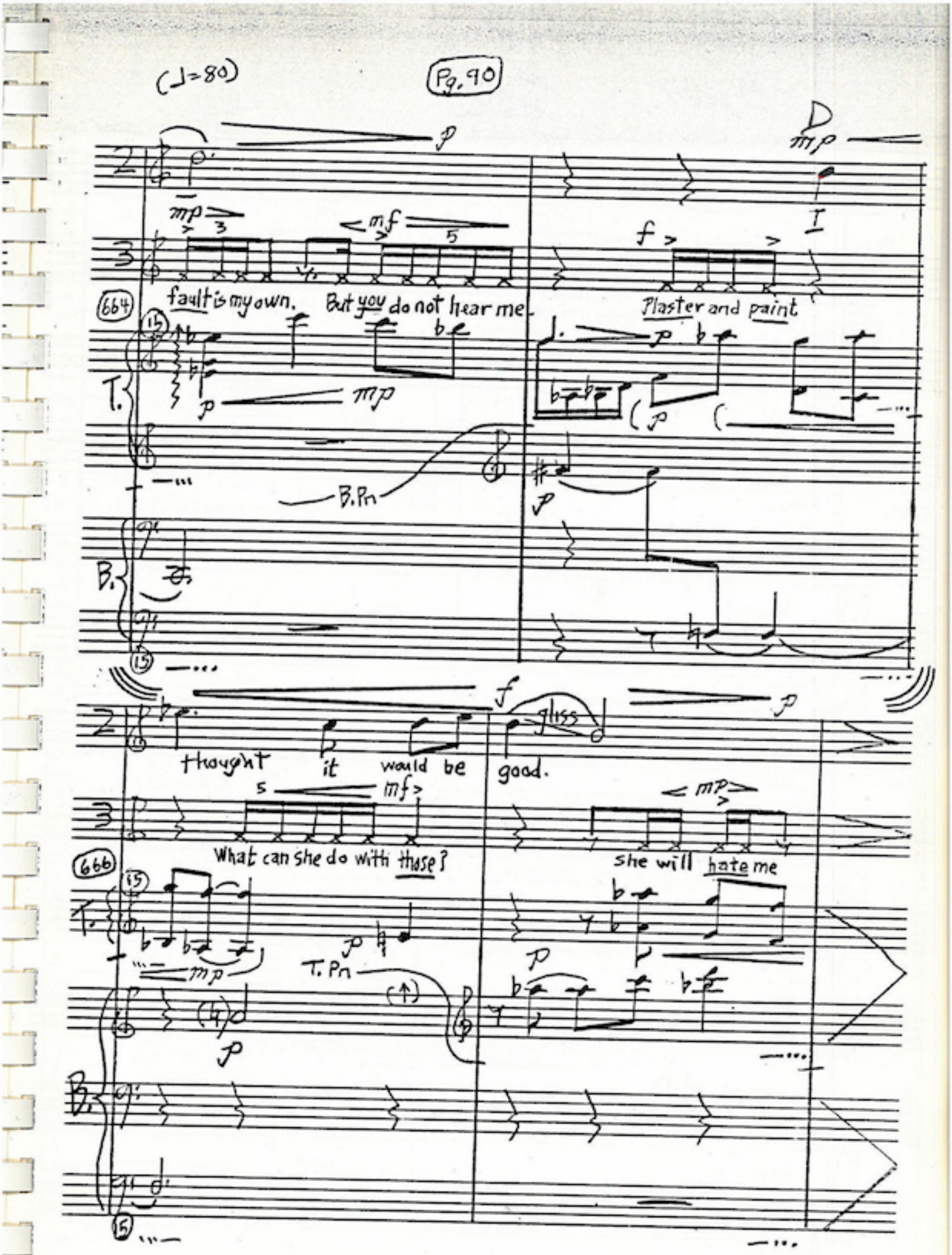


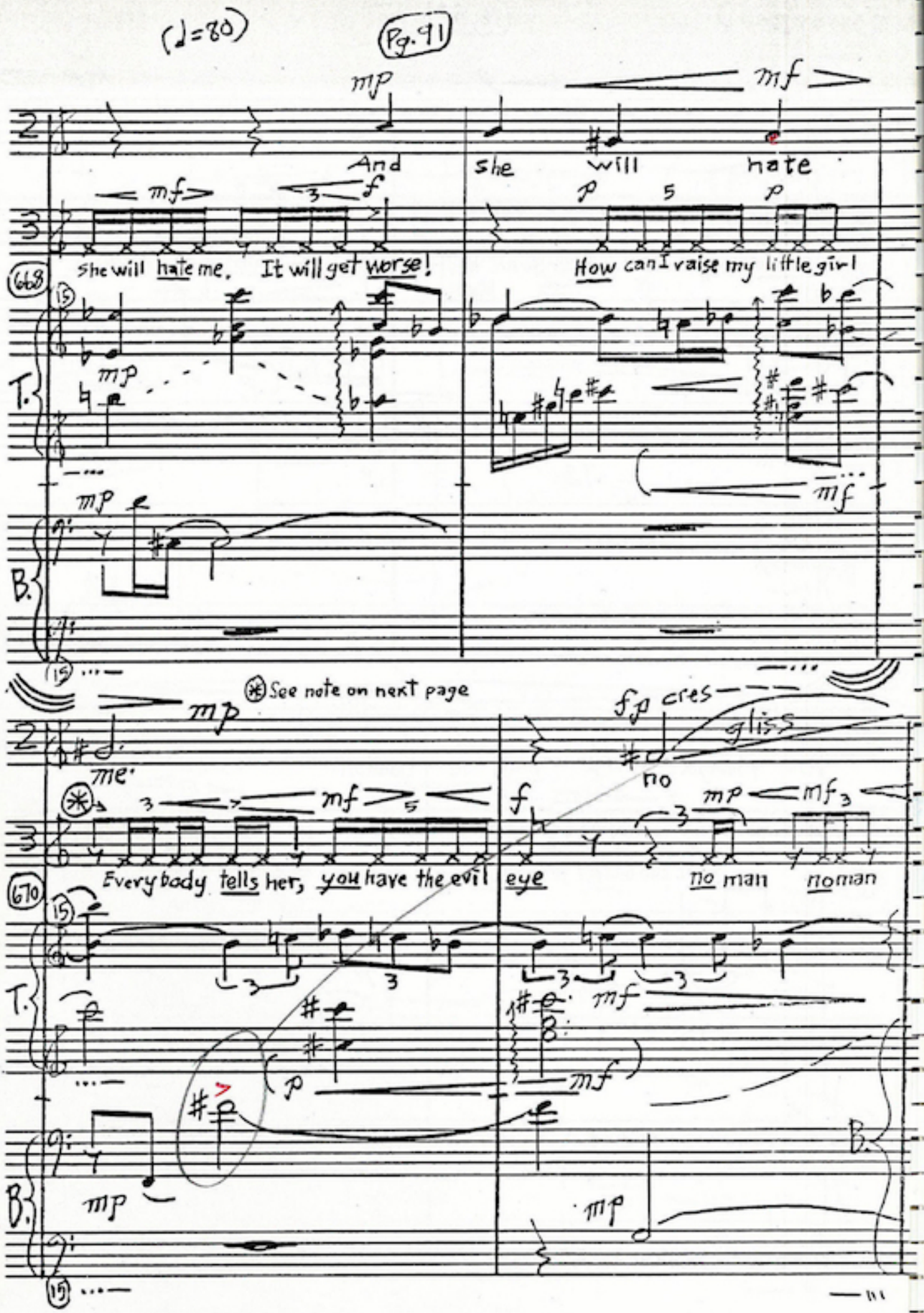


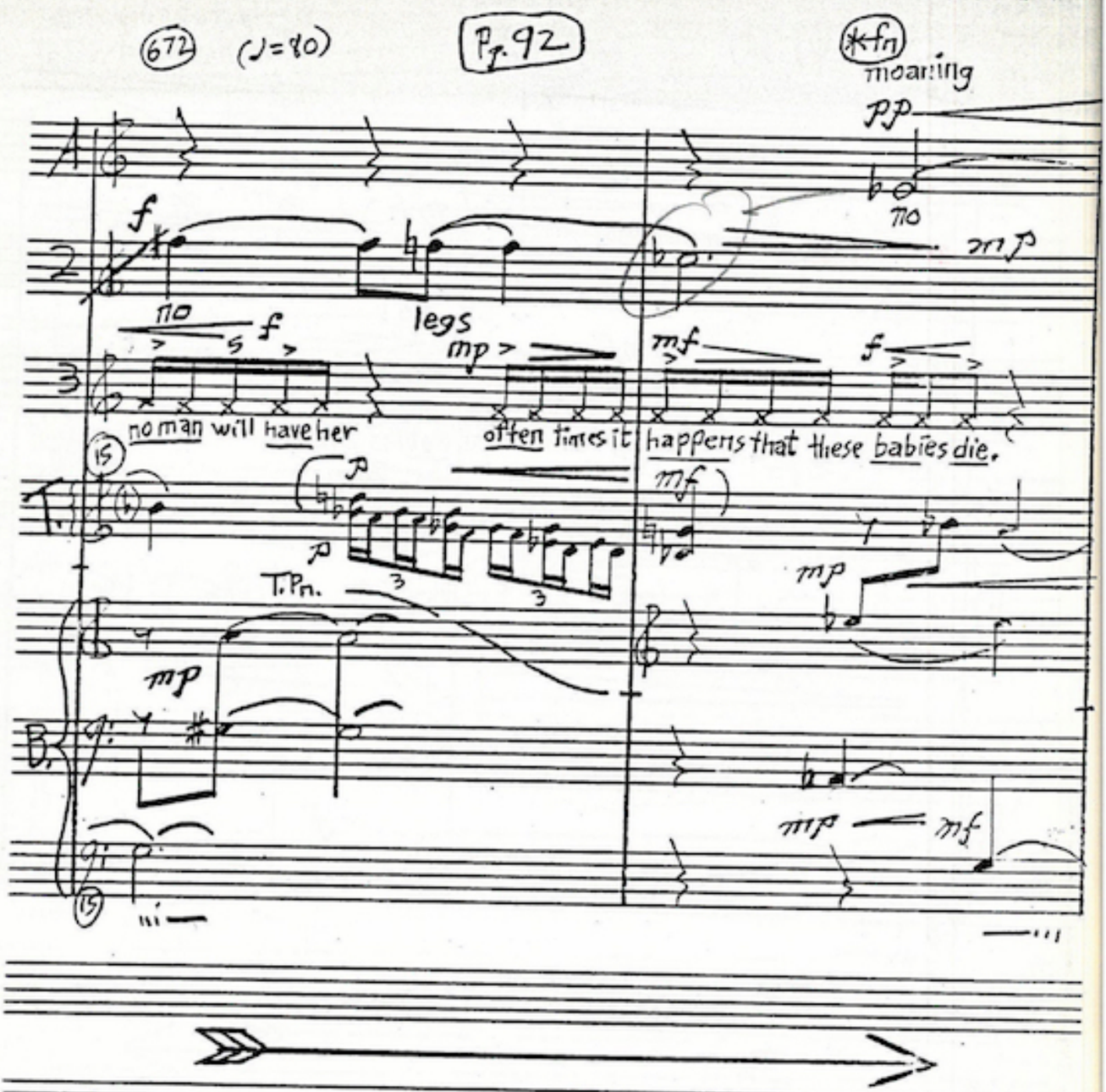
cello

COUNT TACET TO M. 690


(♩=84)
Pg 89
CHRIS
god I should be struck dead. my mother lied to me. I'm not too young anymore
Bring out Top Line
Often times these ba—bies die
Doesn't every good Catholic woman want a baby The

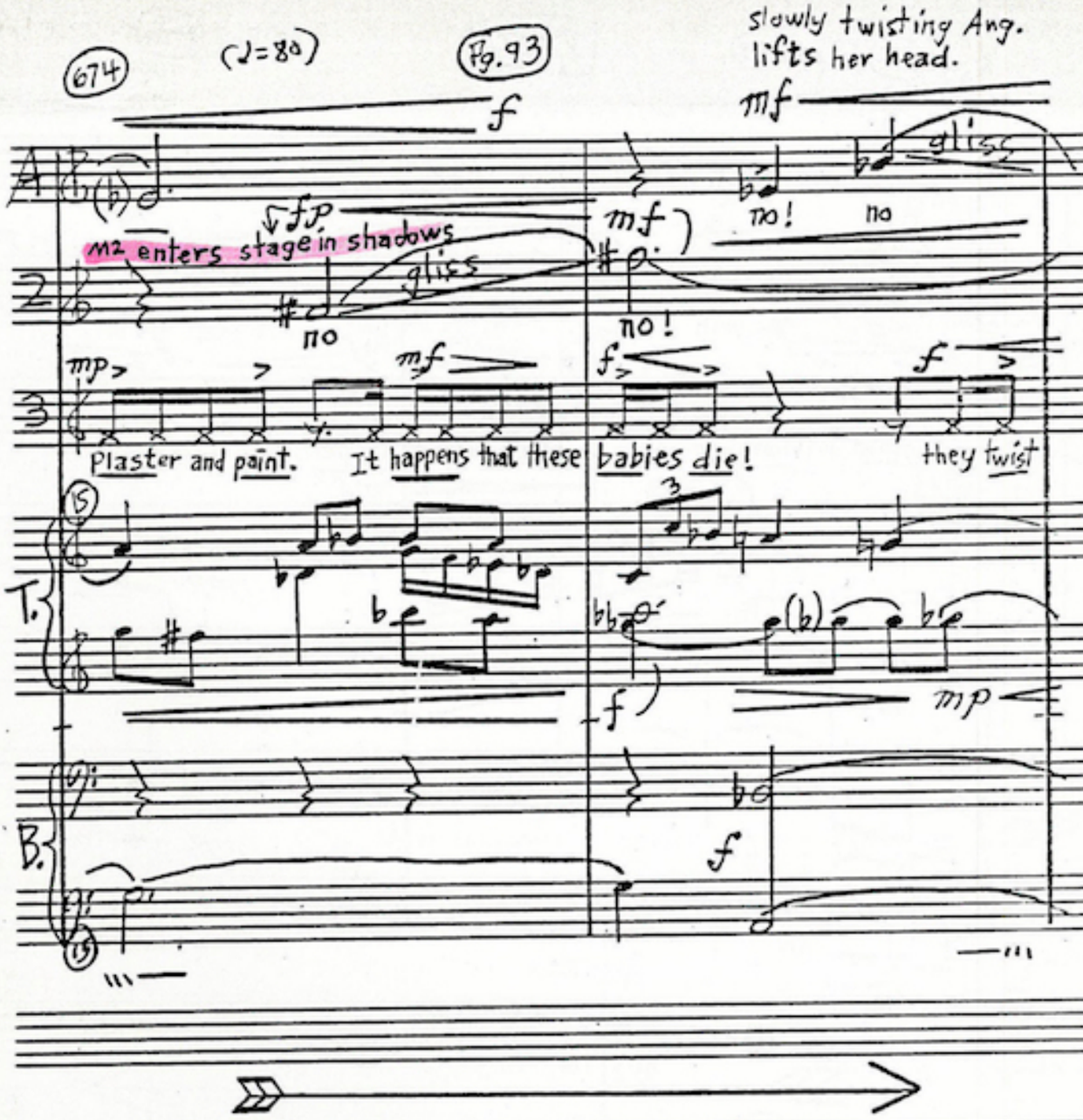

(♩=80)
Pg. 90
fault is my own.
But you do not hear me
Plaster and paint
thought it would be good.
What can she do with those?
she will hate me
B. Pn
T. Pn
gliss

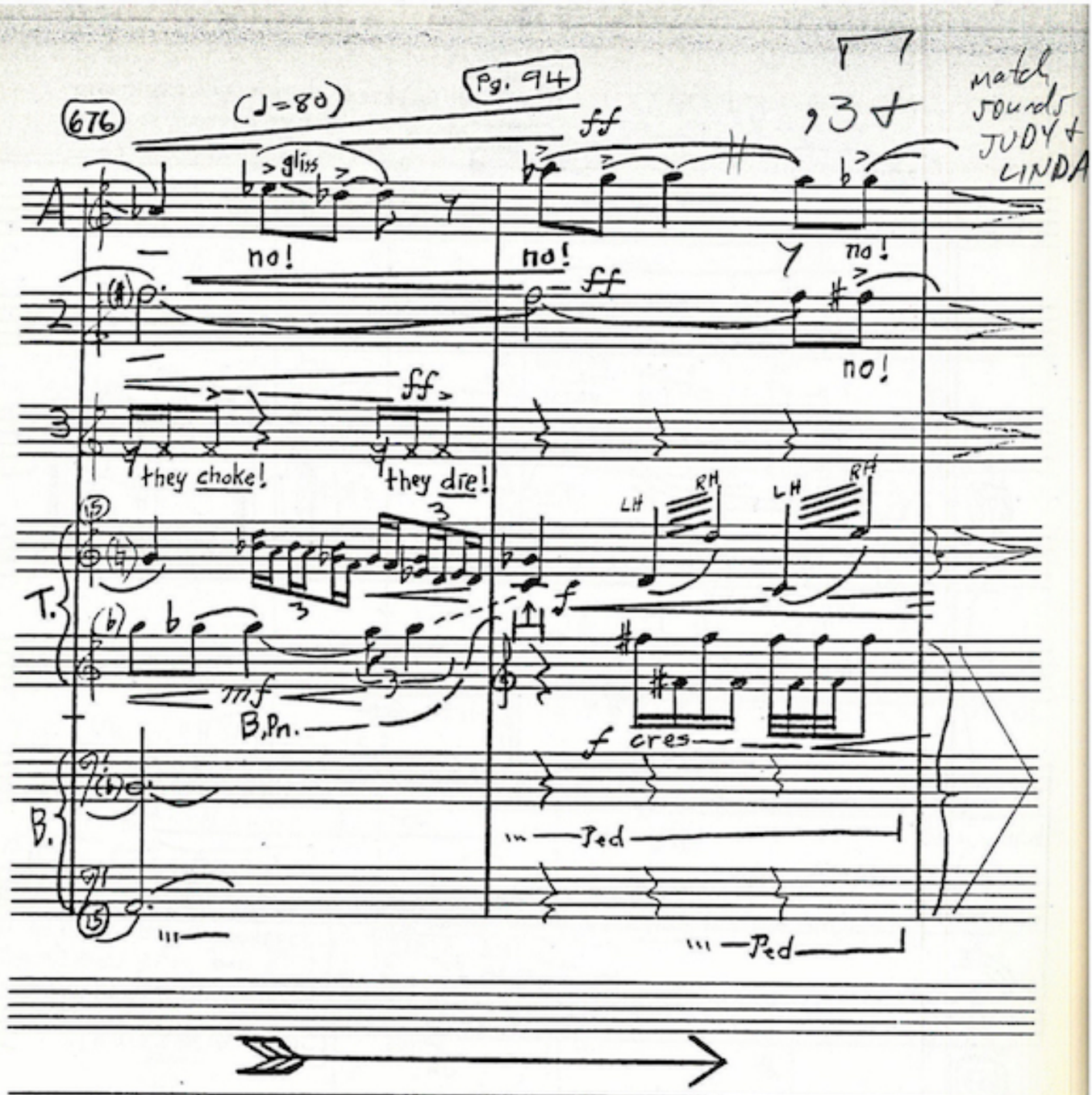

(♩=80)
Pg. 91
And she will hate
She will hate me. It will get worse!
How can I raise my little girl
(668)
T.
B.
(*) See note on next page
me
no
Everybody tells her, you have the evil eye
no man no man
(670)
T.
B.

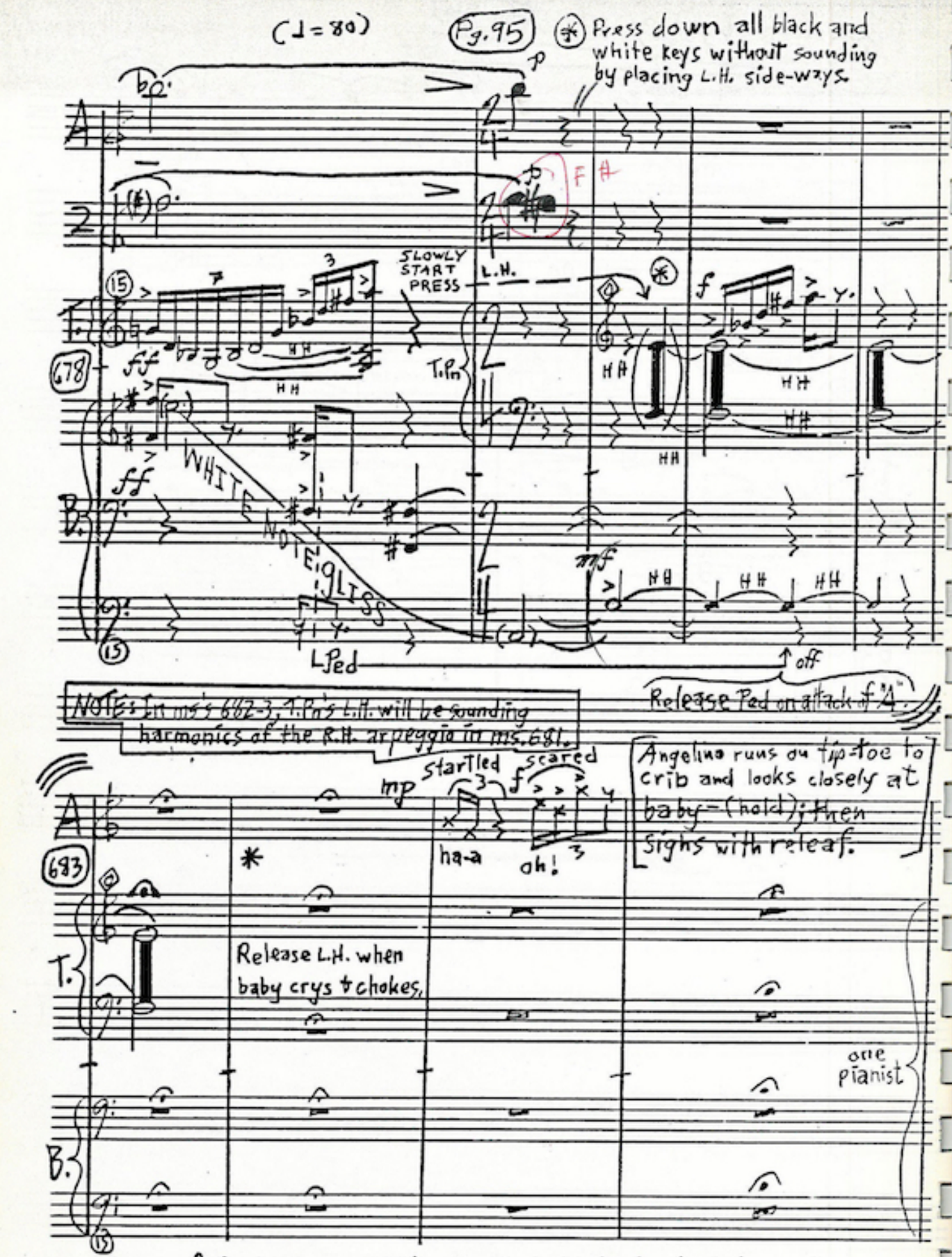


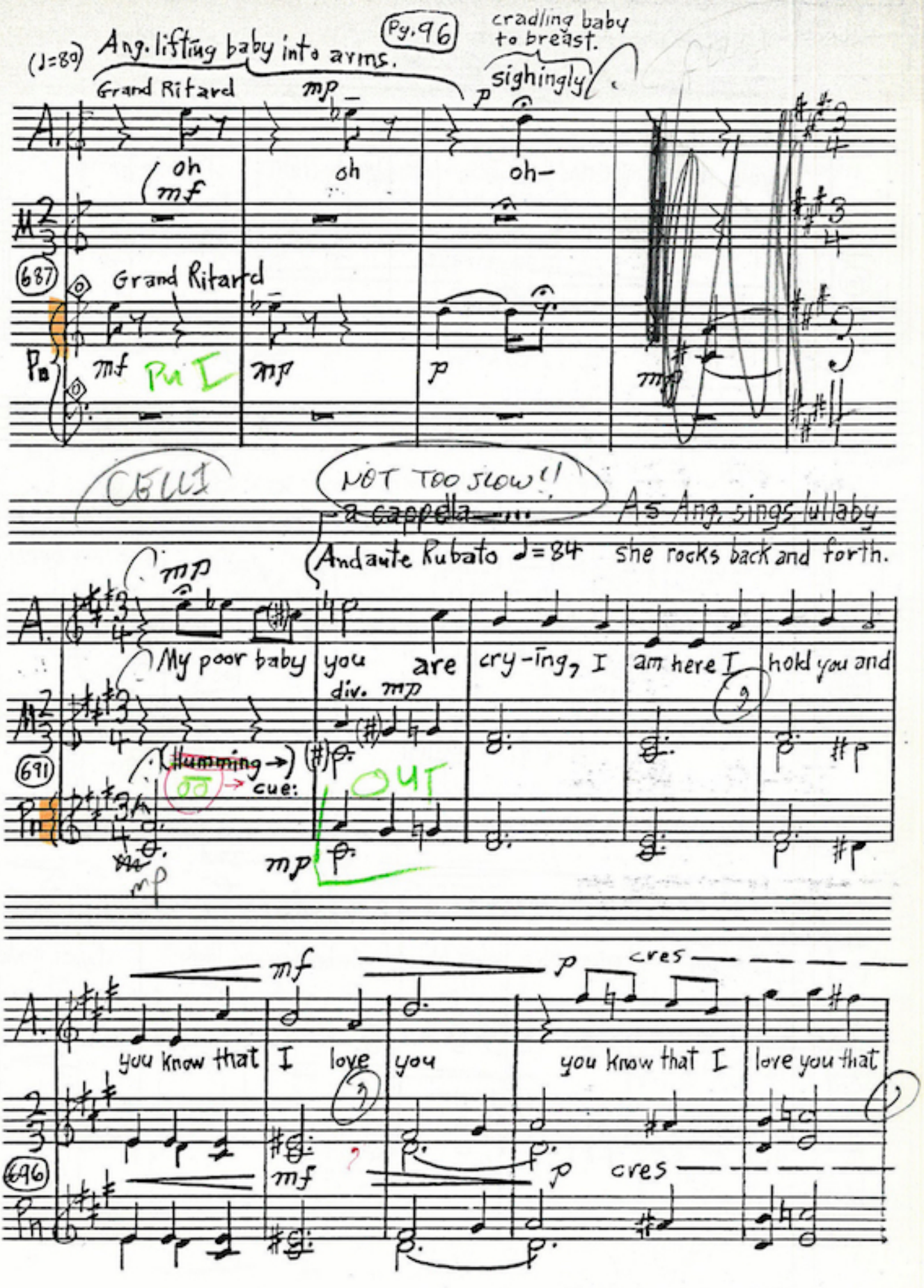
* M3 slowly develops whispering into shouting from ms. 670 to ms. 676

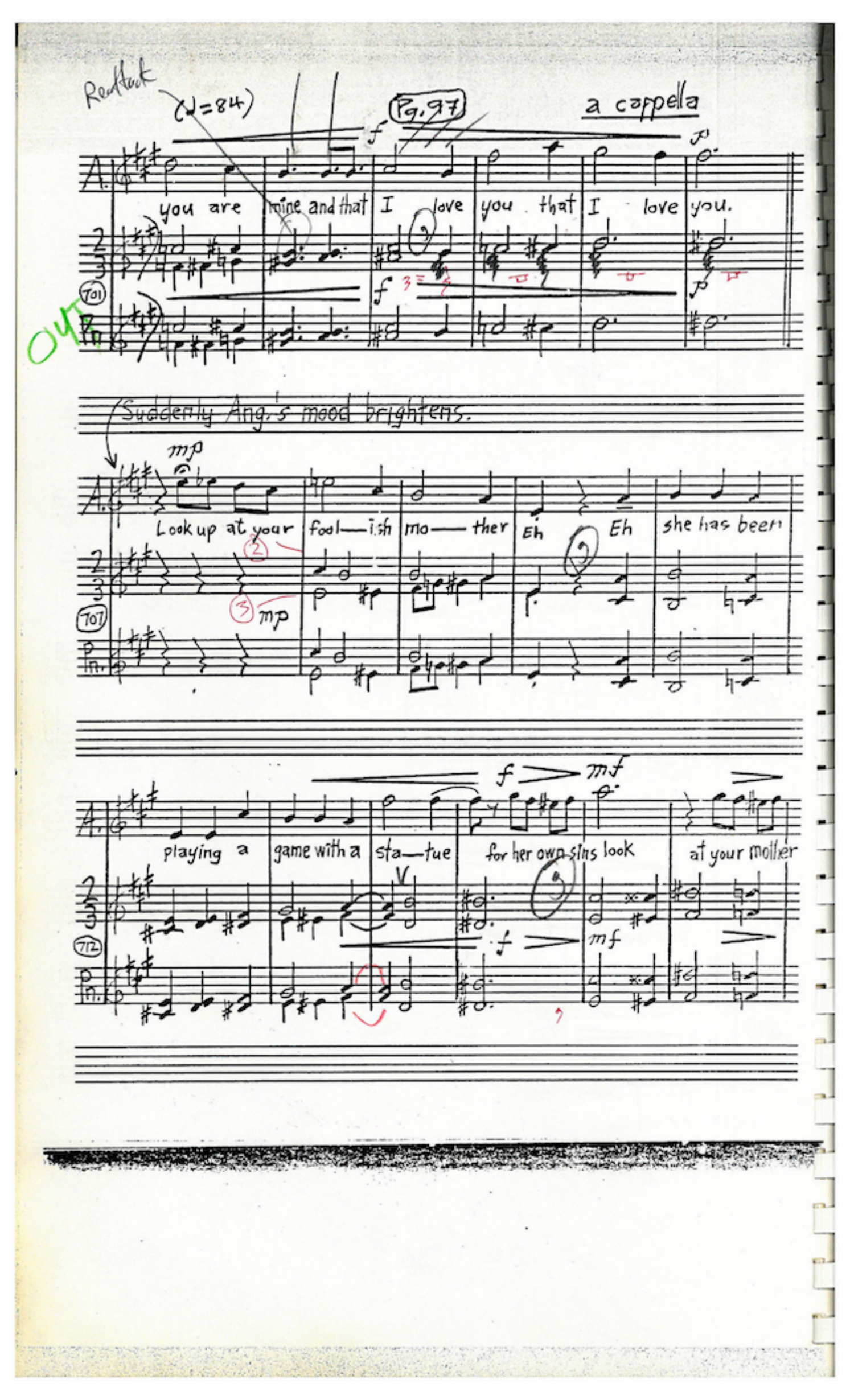
*fn Angelina moans in resistance to the two voices within herself (i.e, M2 & M3), and her moaning becomes the third and dominant voice.

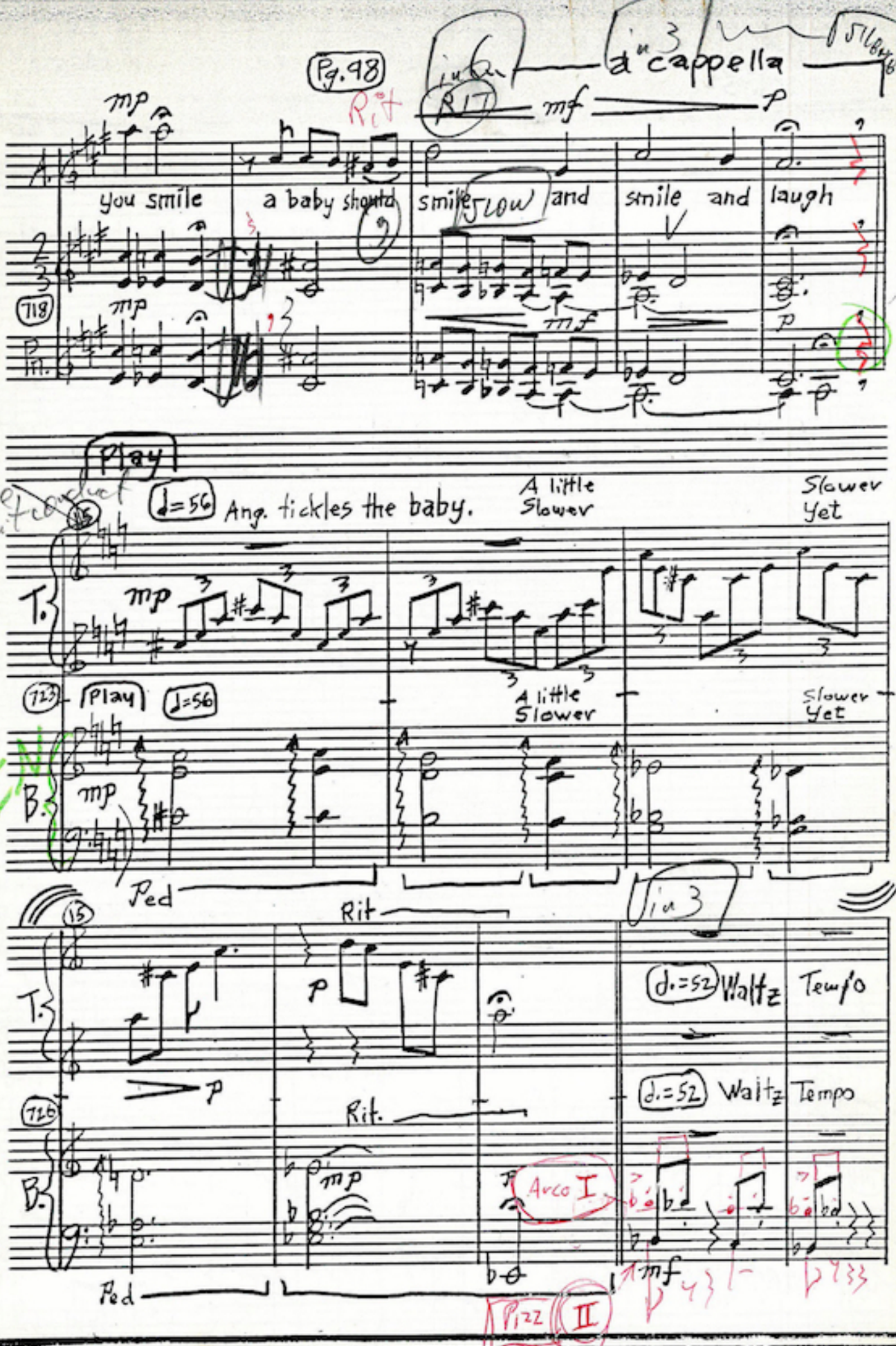

674
(♩=80)
Pg. 93
slowly twisting Ang. lifts her head.
A
2
3
T.
B.
M2 enters stage in shadows
gliss
no
no!
no!
no
Plaster and paint. It happens that these babies die! they twist

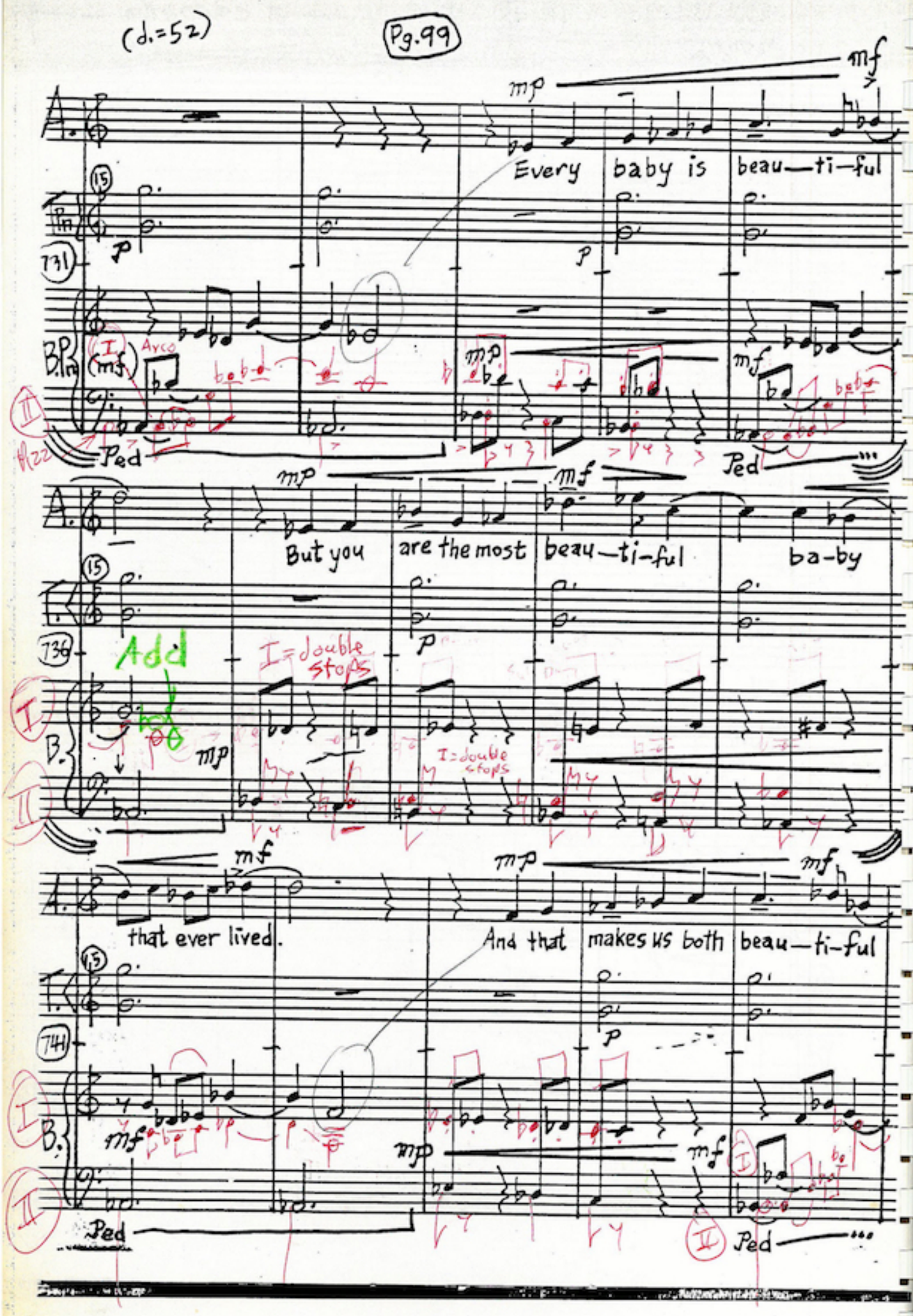

676
(♩=80)
Pg. 94
match sounds JUDY + LINDA
A
gliss
no!
no!
no!
2
ff
no!
3
ff
they choke!
they die!
T.
LH
RH
LH
RH
mf
B.Pn.
f
f cres
B.
Ped
Ped


(♩=80)
Pg.95
(*) Press down all black and white keys without sounding by placing L.H. sideways.
SLOWLY START PRESS
L.H.
WHITE NOISE GLISS
L Ped
off
Release Ped on attack of "A".
NOTE: In ms's 682-3, T.Pn's L.H. will be sounding harmonics of the R.H. arpeggio in ms. 681.
Angelina runs on tip-toe to crib and looks closely at baby - (hold); then sighs with relief.
startled
scared
ha-a
oh!
Release L.H. when baby crys & chokes.
one pianist
* softly, as if from a great distance, the baby begins to choke and cry.

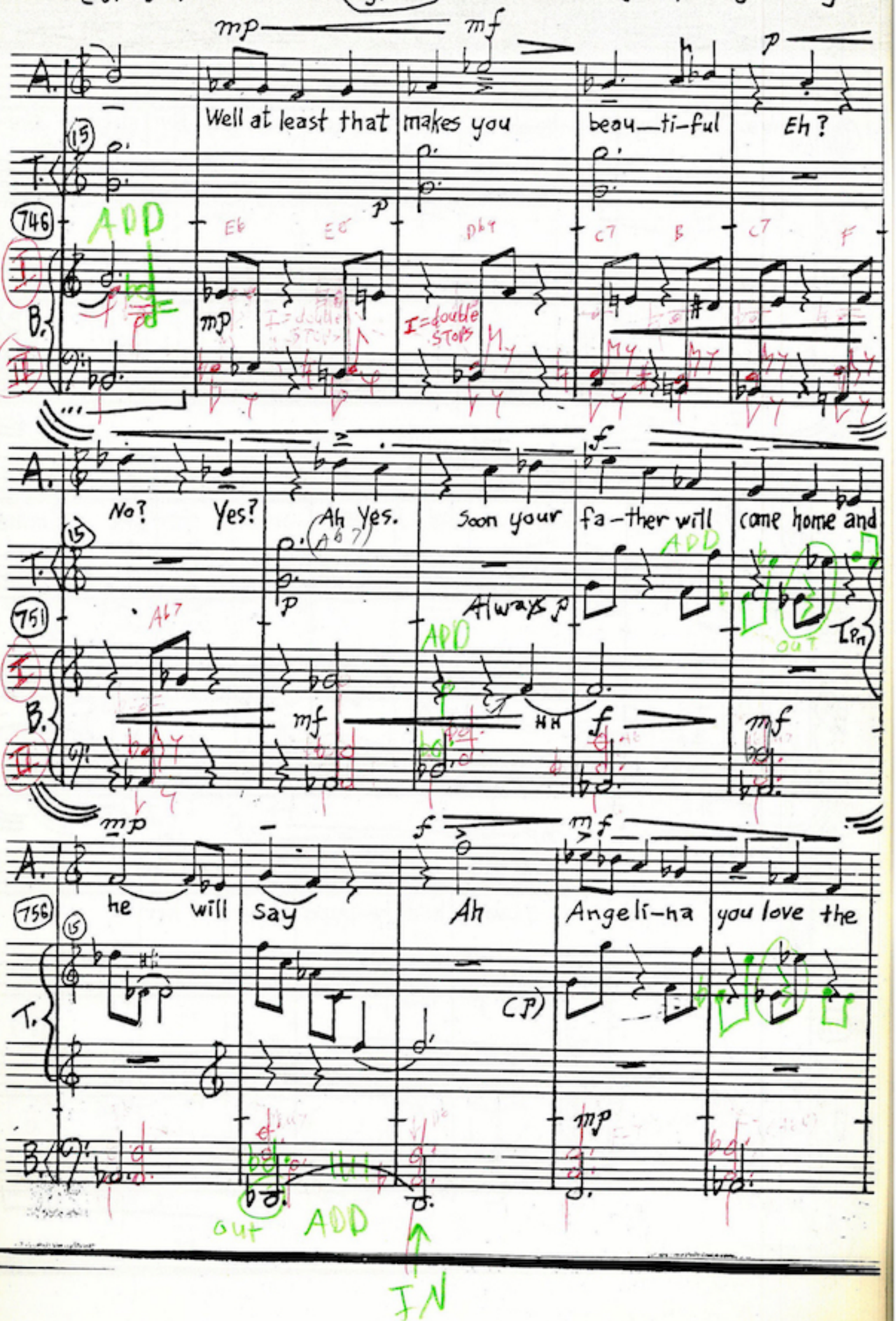

(♩=80) Ang. lifting baby into arms.
Pg. 96
cradling baby to breast.
Grand Ritard
mp
p
sighingly
A.
oh
mf
oh
oh-
M
687
Grand Ritard
Pn
mf
Pu I
mp
p
mp
CELLI
NOT TOO SLOW!!
a cappella
As Ang. sings lullaby
Andante Rubato ♩=84
she rocks back and forth.
mp
My poor baby
you are
cry-ing, I
am here I
hold you and
div. mp
691
(Humming →)
cue:
OUT
mp
mf
p
cres
you know that
I love
you
you know that I
love you that
696
mf
p
cres

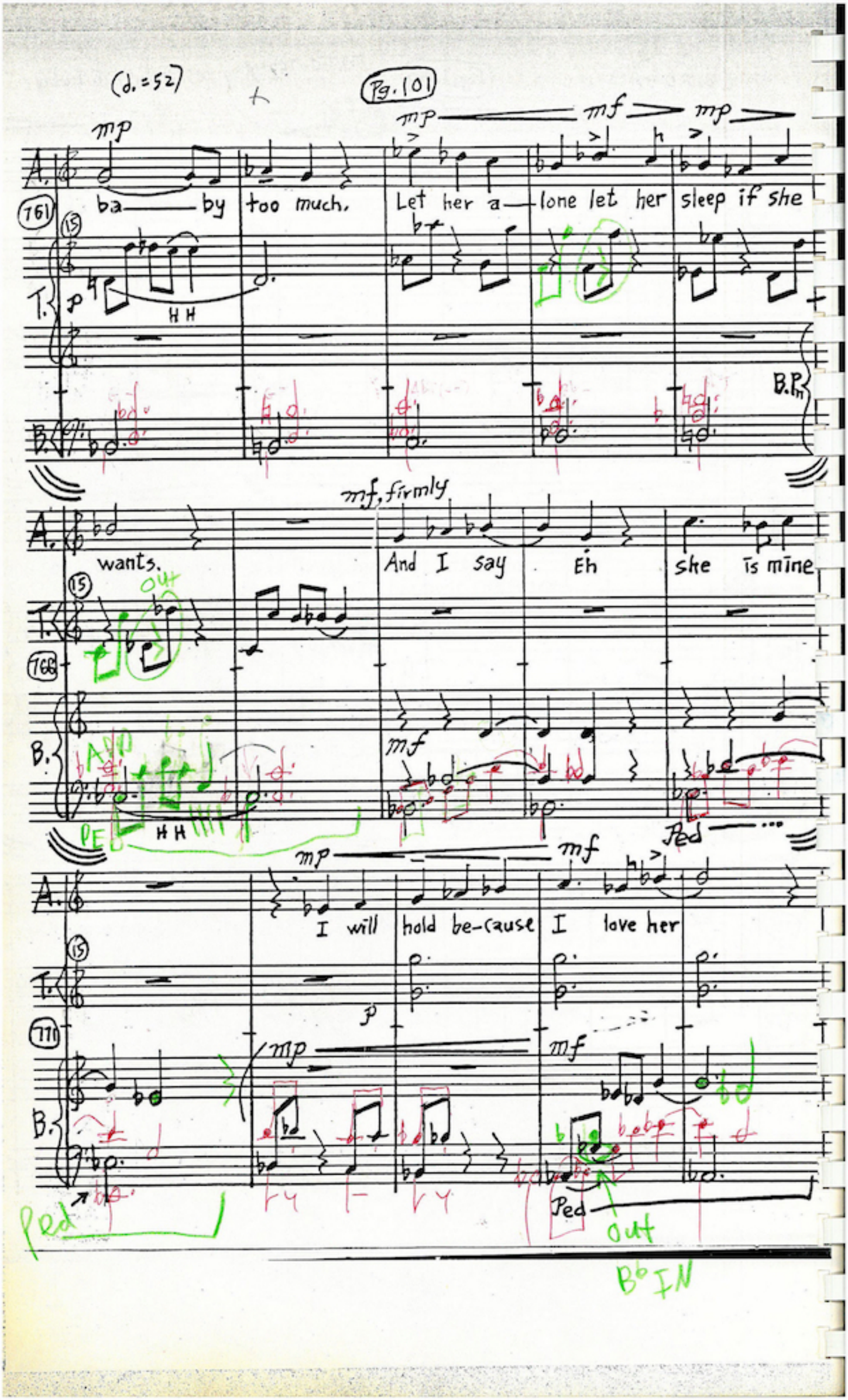

Rentback
(♩=84)
Pg. 97
a cappella
A.
you are mine and that I love you that I love you.
701
OUT
Suddenly Ang.'s mood brightens.
mp
Look up at your fool—ish mo—ther Eh Eh she has been
707
playing a game with a sta—tue for her own sins look at your mother
712

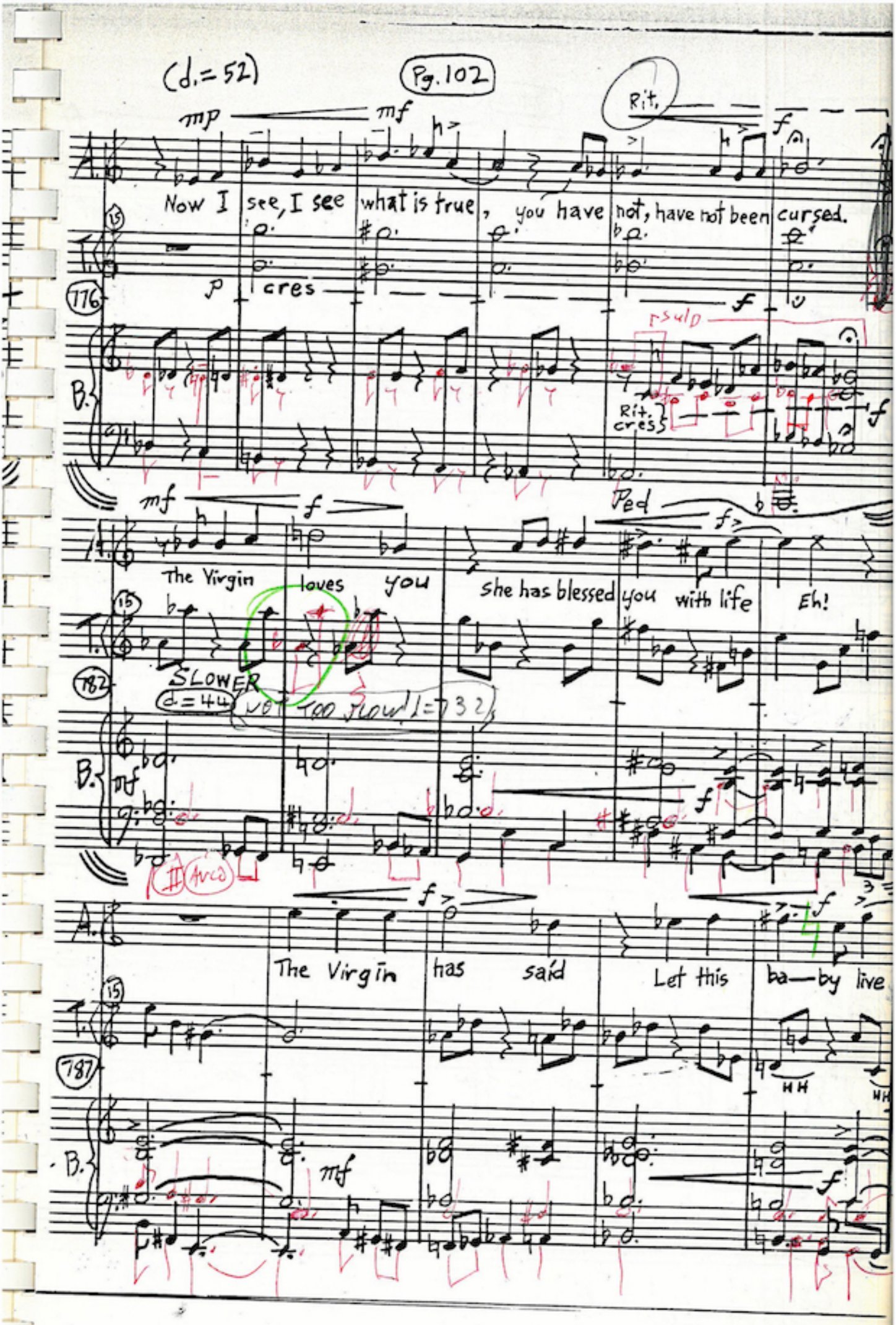

Pg. 98
in 6
in 3
a cappella
Rit
R17
mf
p
mp
A.
you smile
a baby should
smile
SLOW
and
smile
and
laugh
718
Pn.
Play
Que don't conduct
♩=56
Ang. tickles the baby.
A little Slower
Slower Yet
T.
723
Play
♩=56
A little Slower
Slower Yet
B.
Ped
Rit
in 3
T.
♩.=52
Waltz
Tempo
726
Rit.
B.
Arco I
Pizz
II
mf

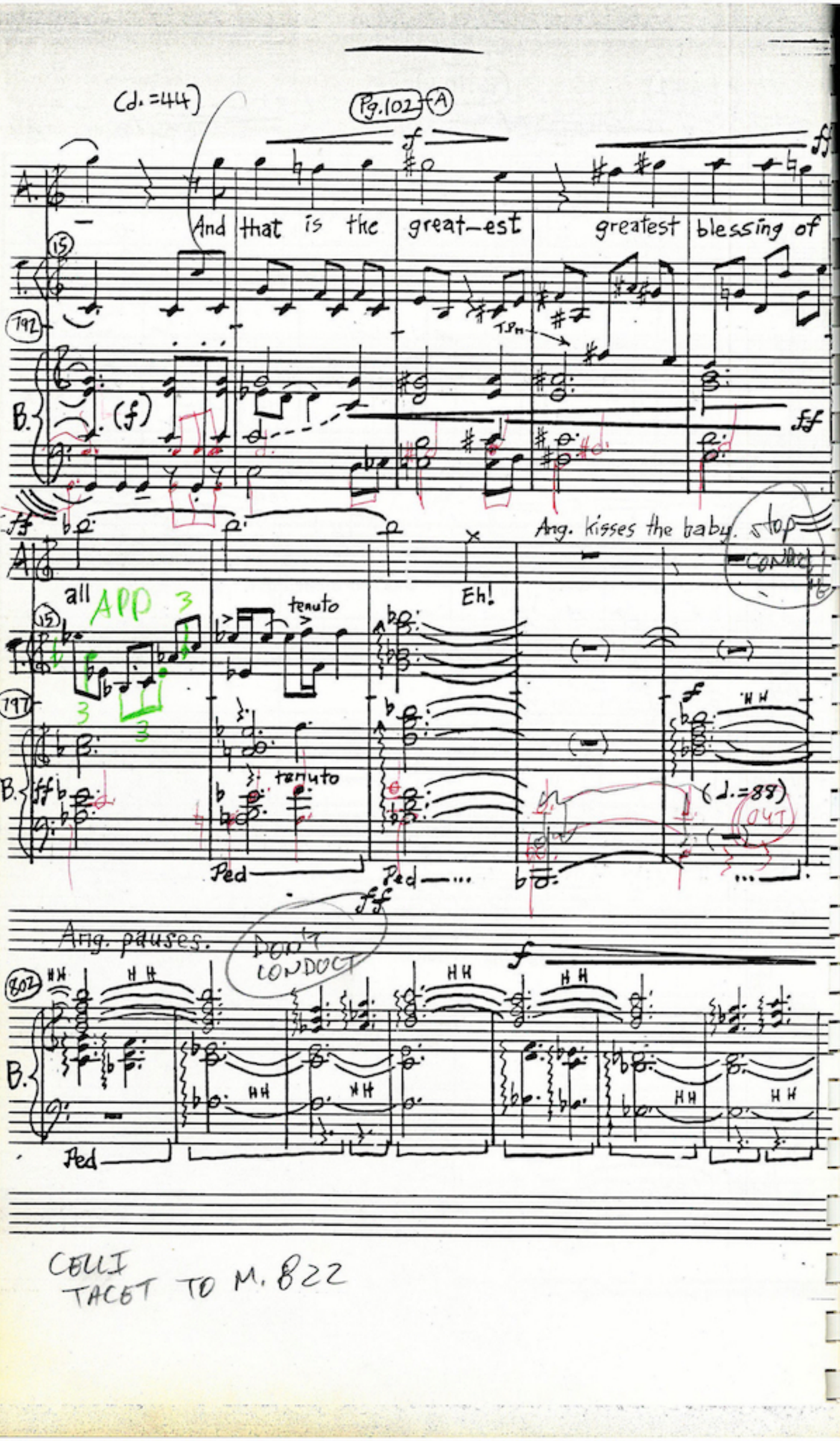

(d.=52)
Pg.99
A.
Every baby is beau—ti—ful
B.
Arco
Ped
But you are the most beau—ti—ful ba-by
Add
I=double stops
that ever lived.
And that makes us both beau—ti—ful

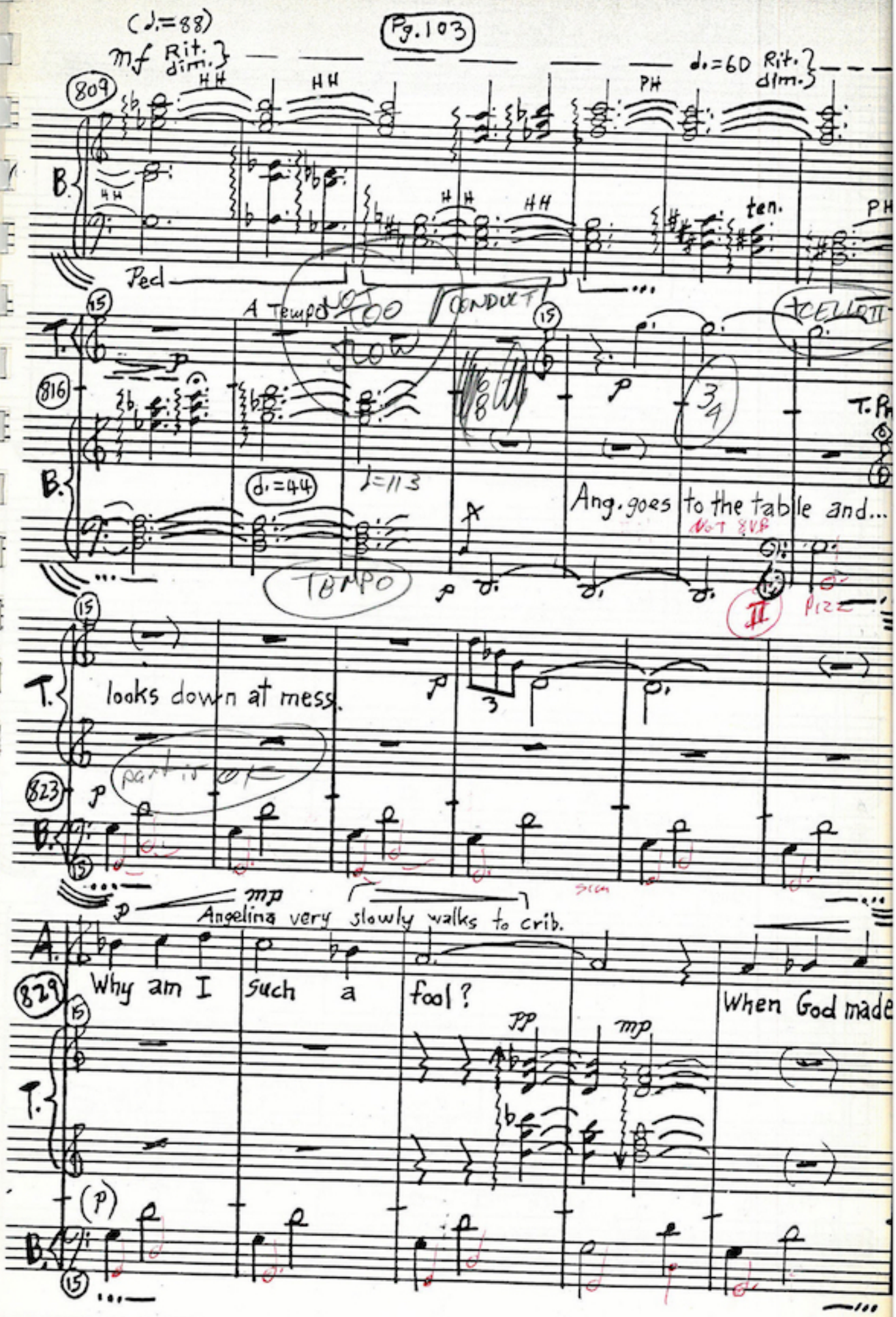
(♩.=52) Pg,100 ms.750-752: Ang responding to baby

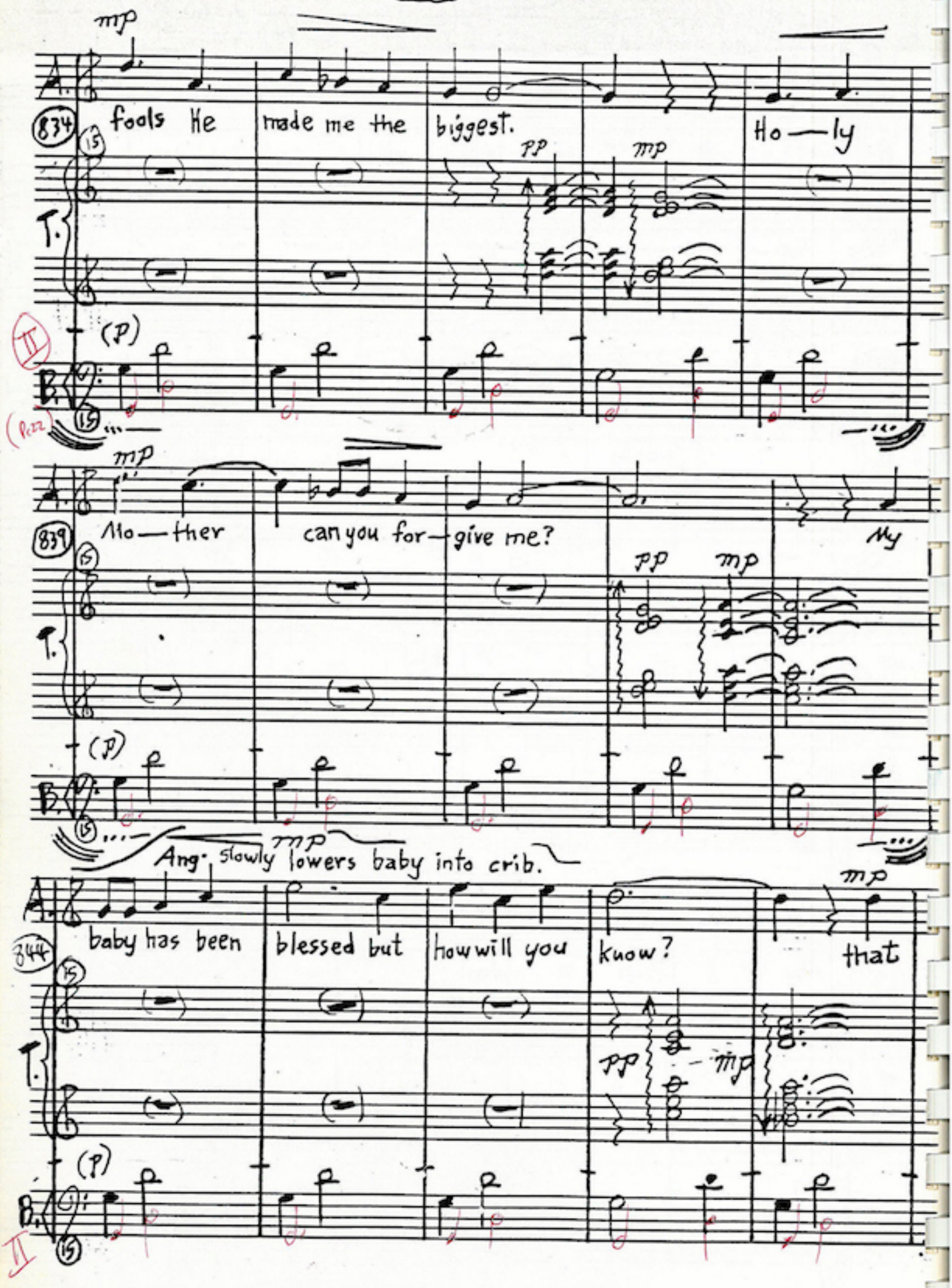


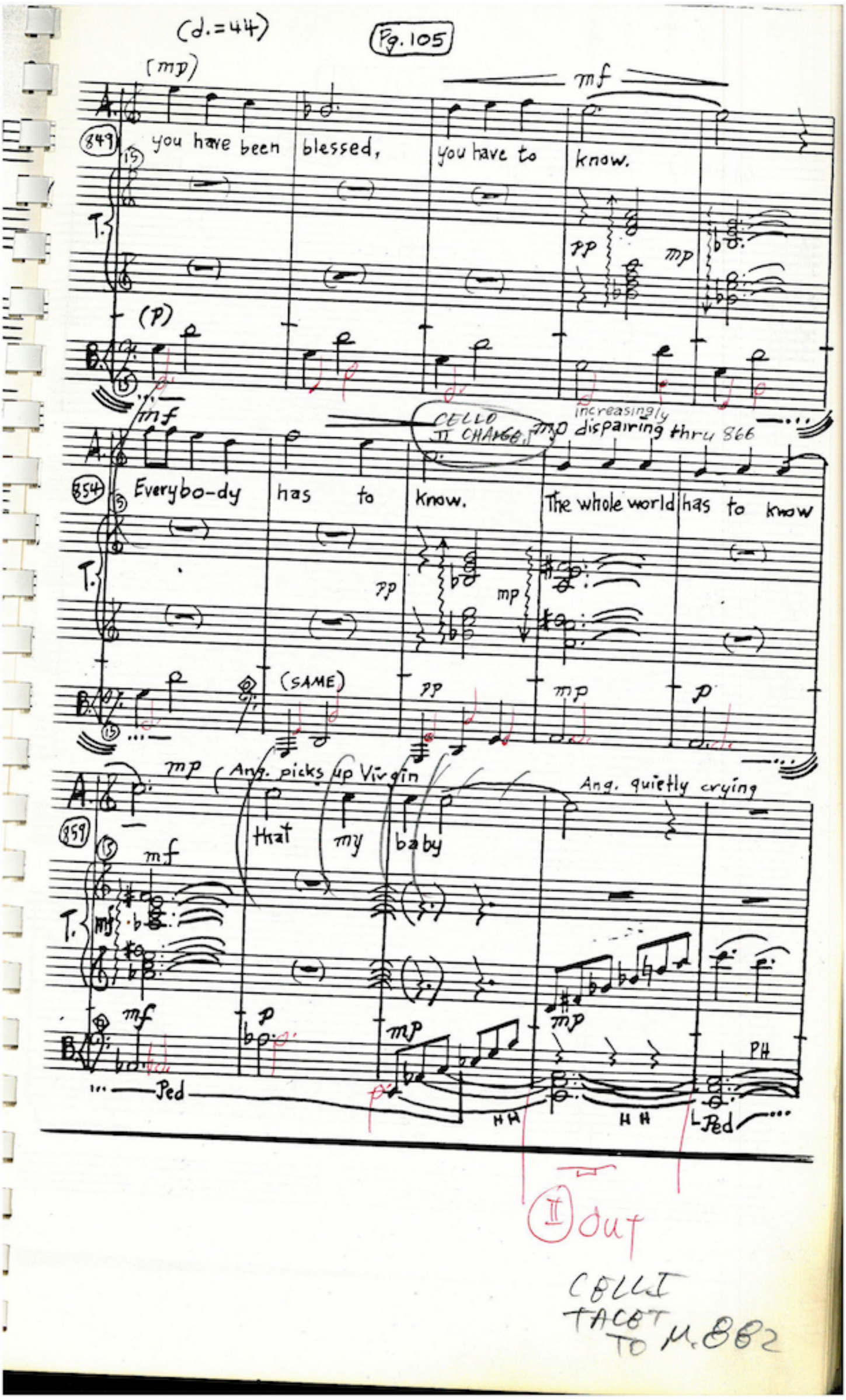

(♩.=52)
Pg.101
mp
mf
mp
A.
ba — by too much. Let her a — lone let her sleep if she
T61
T.
HH
B.P.
B.
mf, firmly
wants. And I say Eh she Is mine
out
T66
HH
Ped
I will hold be-cause I love her
T70
Ped
out
B♭ IN

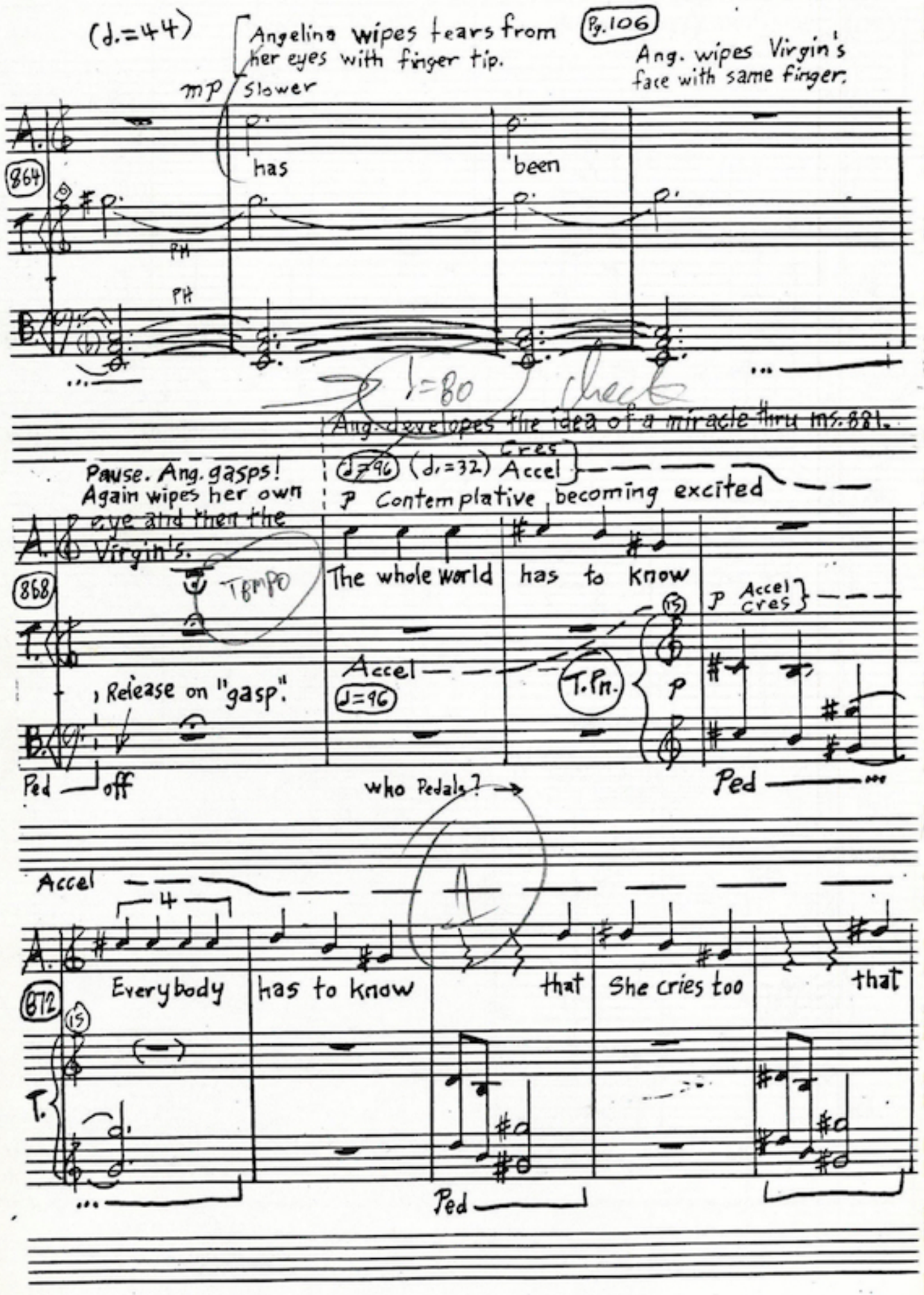

(d.=52)
Pg. 102
Rit.
Now I see, I see what is true, you have not, have not been cursed.
cres
Rit. cres
The Virgin loves you she has blessed you with life Eh!
SLOWER
d=44
NOT TOO SLOW! d=732
The Virgin has said Let this ba—by live


(♩.=44)
Pg.102
A
And that is the great-est greatest blessing of
Ang. kisses the baby. stop
all APP
tenuto
Eh!
(♩.=88)
Ped
Ang. pauses.
DON'T CONDUCT
CELLI TACET TO M. 822

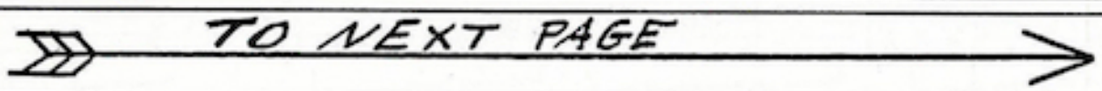

(♩.=88)
Pg.103
mf Rit. dim.
♩.=60 Rit. dim.
809
HH
PH
B.
ten.
Ped
A Tempo
NOT TOO SLOW
CONDUCT
TCELLOTTI
T.
816
T. Ph
♩.=44
♩=113
Ang. goes to the table and...
NOT 8VB
TEMPO
II
PIZZ
T.
looks down at mess.
823
part is OK
B.
mp
Angelina very slowly walks to crib.
A.
829
Why am I such a fool?
When God made
pp
mp
T.
B.

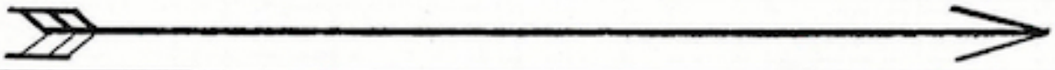

(d.=44)
Pg.104
mp
A.
834
fools He made me the biggest. Ho—ly
15
pp
mp
T.
(p)
II
B.
(Pizz)
15
mp
A.
839
Mo—ther can you for—give me? My
15
pp
mp
T.
(p)
B.
15
Ang. slowly lowers baby into crib.
mp
A.
844
baby has been blessed but how will you know? that
15
pp
mp
T.
(p)
B.
II
15


(d.=44)
Pg. 105
(mp)
mf
A.
849
you have been blessed, you have to know.
T.
pp
mp
(P)
B.
mf
increasingly dispairing thru 866
CELLO II CHARGE
A.
854
Everybo-dy has to know. The whole world has to know
T.
pp
mp
(SAME)
pp
mp
p
mp (Ang. picks up Virgin
Ang. quietly crying
A.
859
that my baby
mf
T.
mf
mf
p
mp
mp
PH
Ped
HH
HH
Ped
II Out
CELLI TACET TO M. 882


(♩.=44)
Angelina wipes tears from her eyes with finger tip.
Pg.106
mp
Slower
Ang. wipes Virgin's face with same finger.
A.
T.
B.
864
has
been
PH
PH
♩=80
check
Ang. develops the idea of a miracle thru ms. 881.
Pause. Ang. gasps!
Again wipes her own eye and then the Virgin's.
♩=96
(♩.=32)
Accel
Cres
p Contemplative becoming excited
Tempo
Release on "gasp".
868
The whole world
has to know
Accel
♩=96
T. Pn.
p
p Accel Cres
Ped
off
Who Pedals?
Ped
Accel
4
Everybody
has to know
that
She cries too
that
872
15
Ped

Pg. 106A



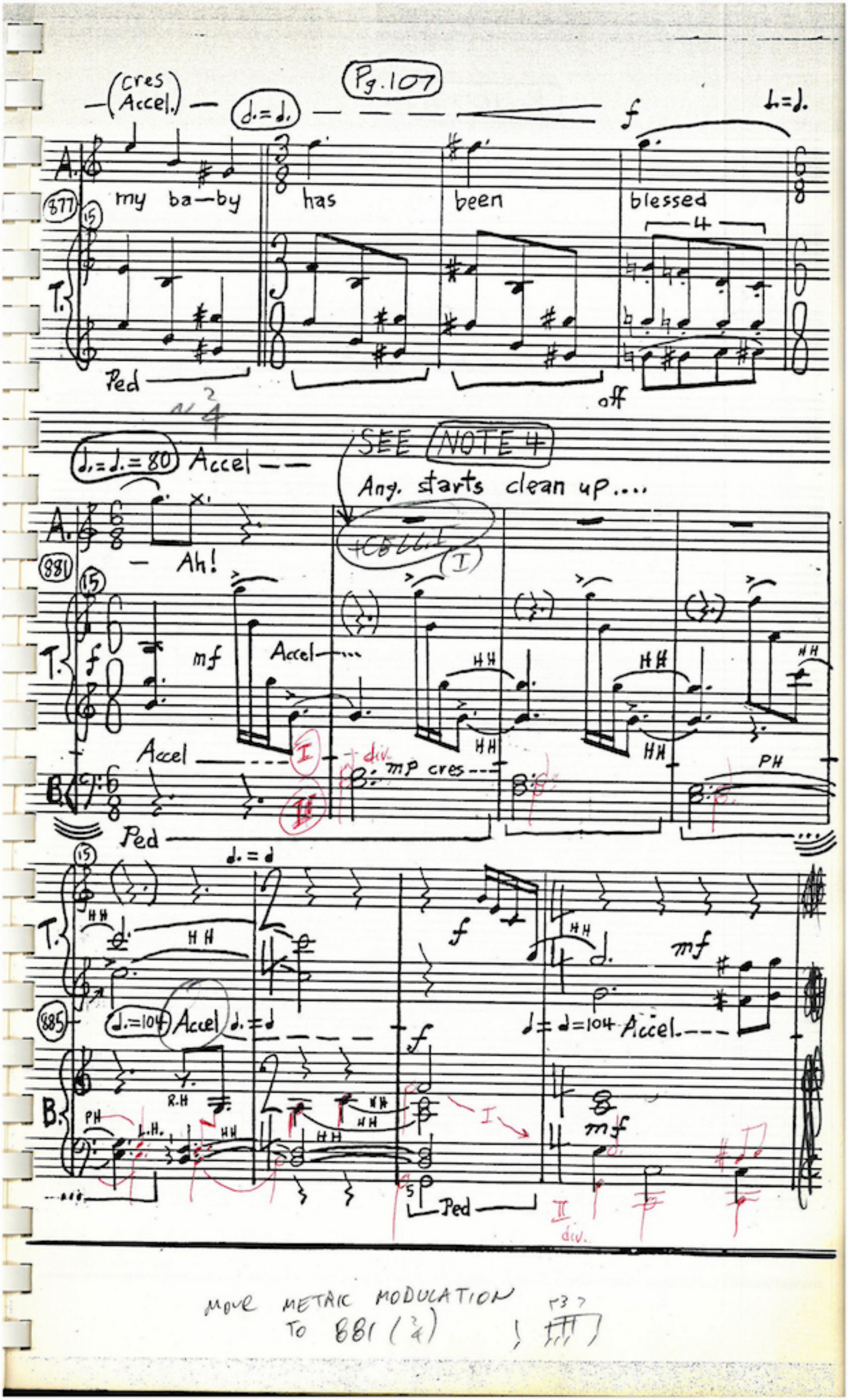


Pg. 106B (ms. = measure)

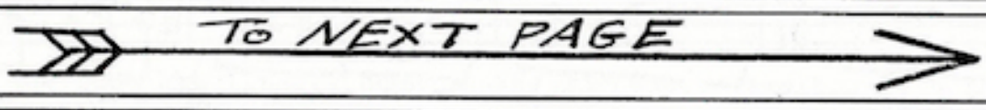
NOTE 4: ms.881-915

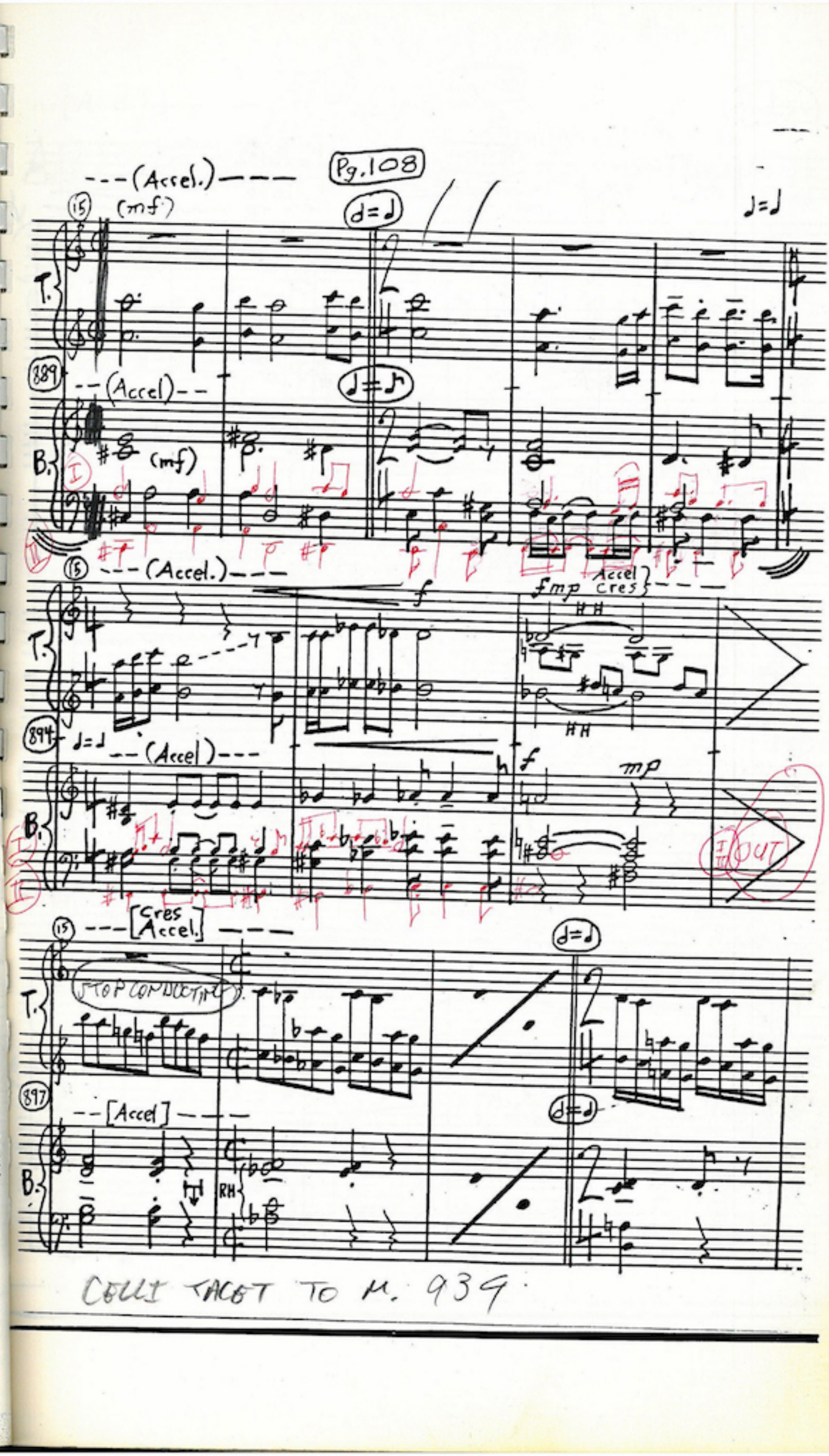
The idea has finally come to the surface. Angelina sets the Virgin down. She quickly puts the candyhammer back in the drawer. She hides the broken rosary. She takes the Virgin, and sets her up, leaning against the back of the niche. She arranges the feet and the fingers and the arm around the Virgin. She puts the candles back in their place. Then she clears the table, with the dishcloth, making certain all the plaster dust is cleared up.

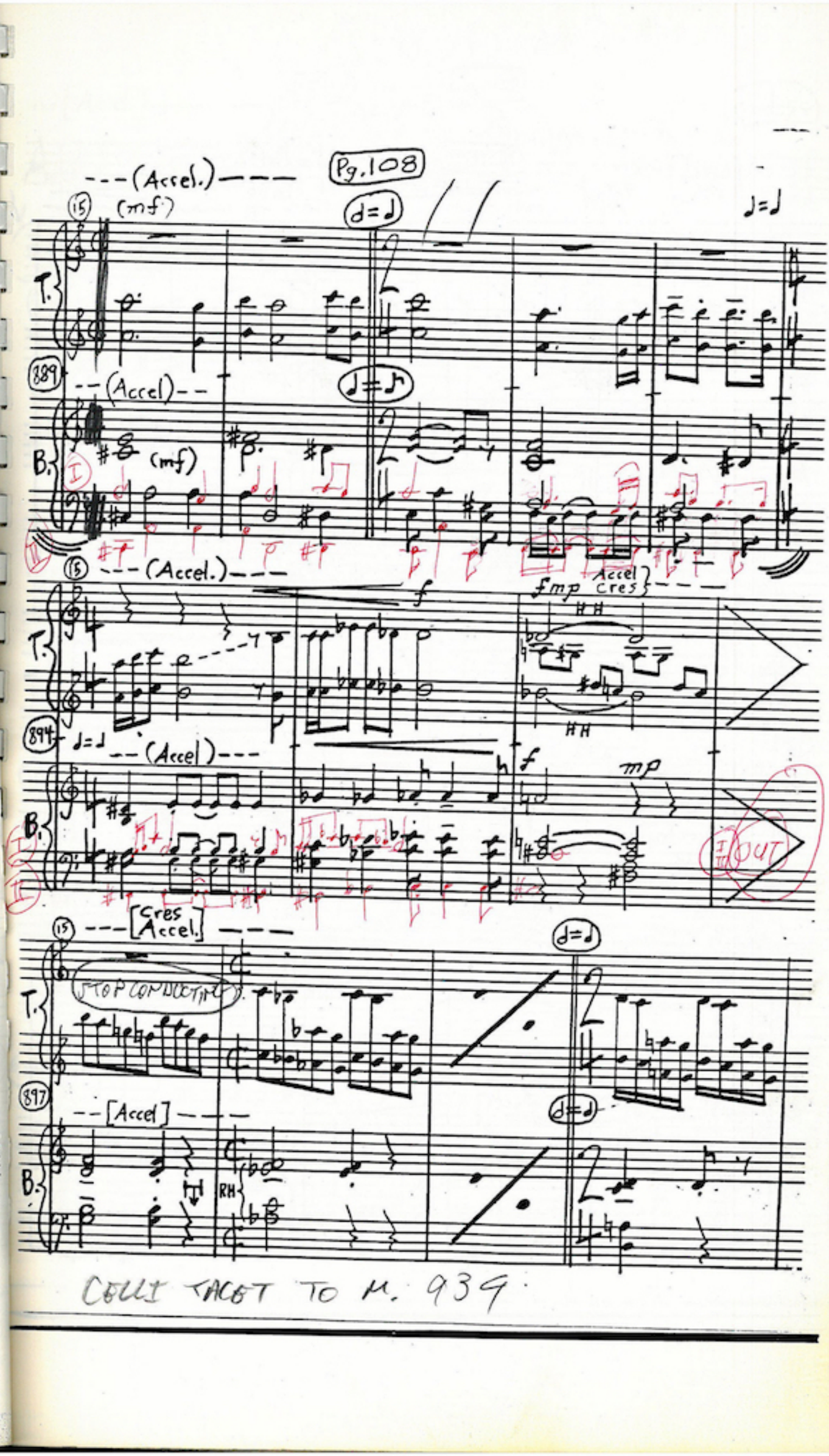
When everything is to her satisfaction, she makes certain she is free from plaster dust, herself. She puts back the dish-towel. She goes to the niche of the Virgin, and crosses herself.

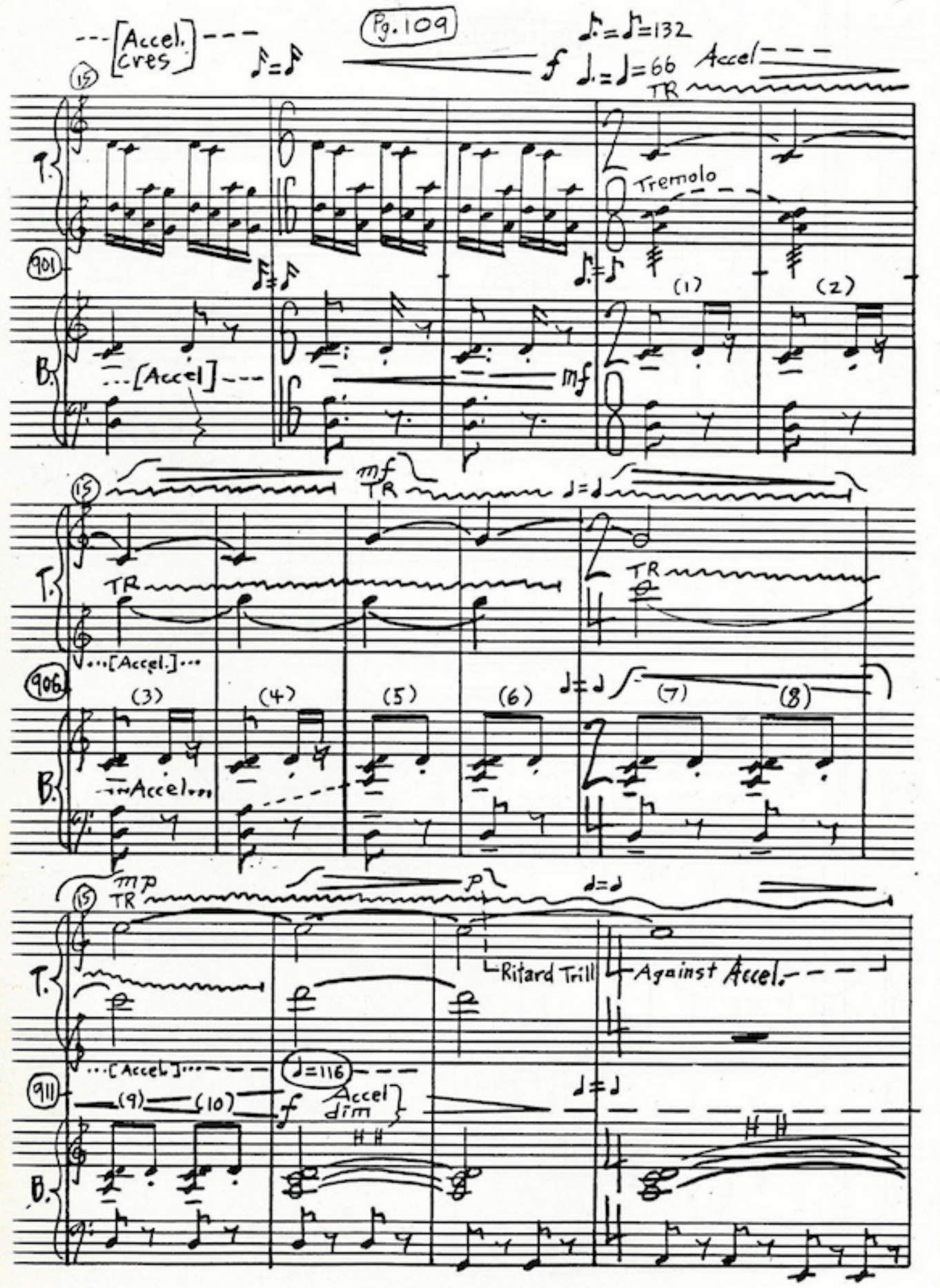


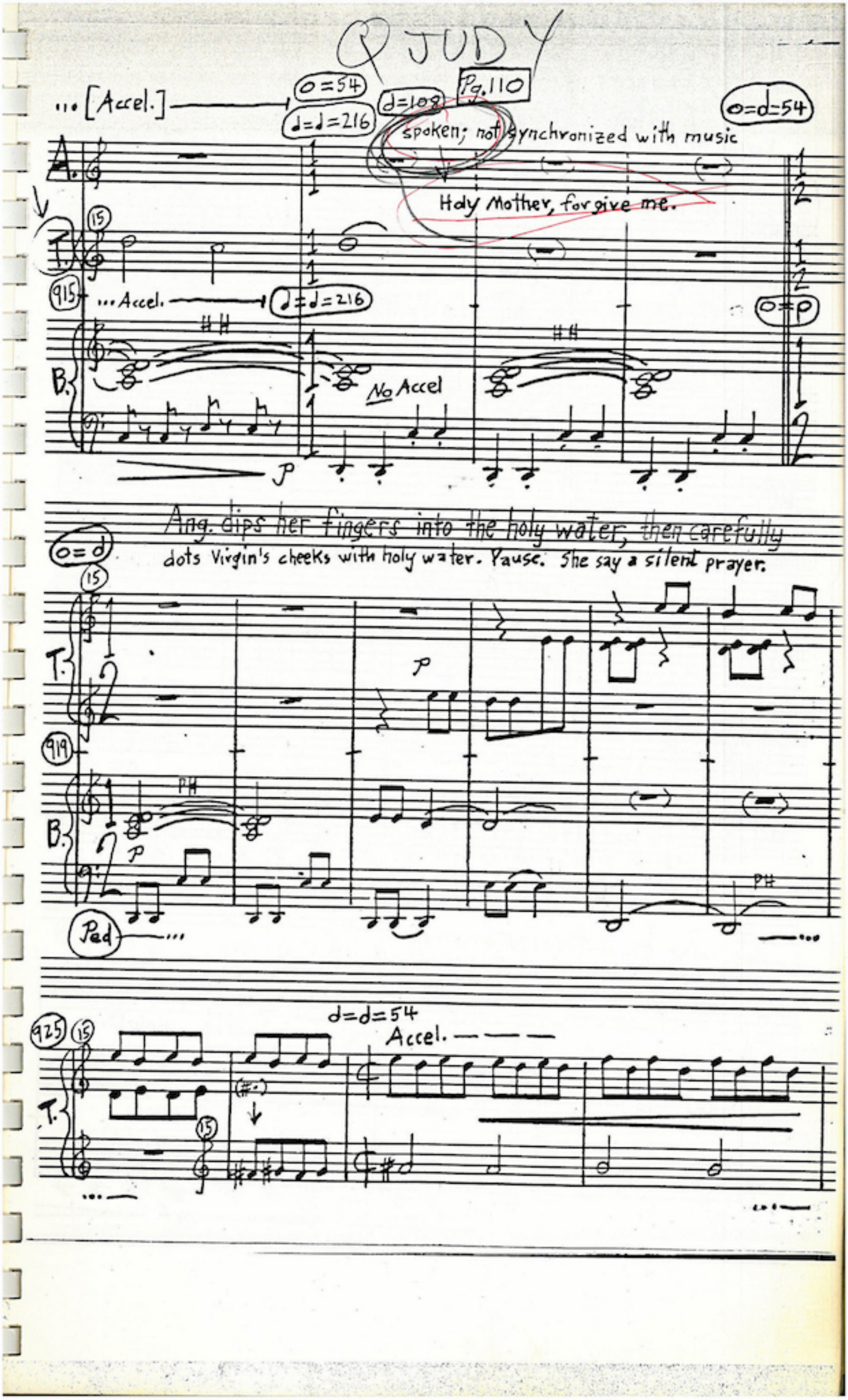
MOVE METRIC MODULATION TO 881 (2/4) ! (P37)

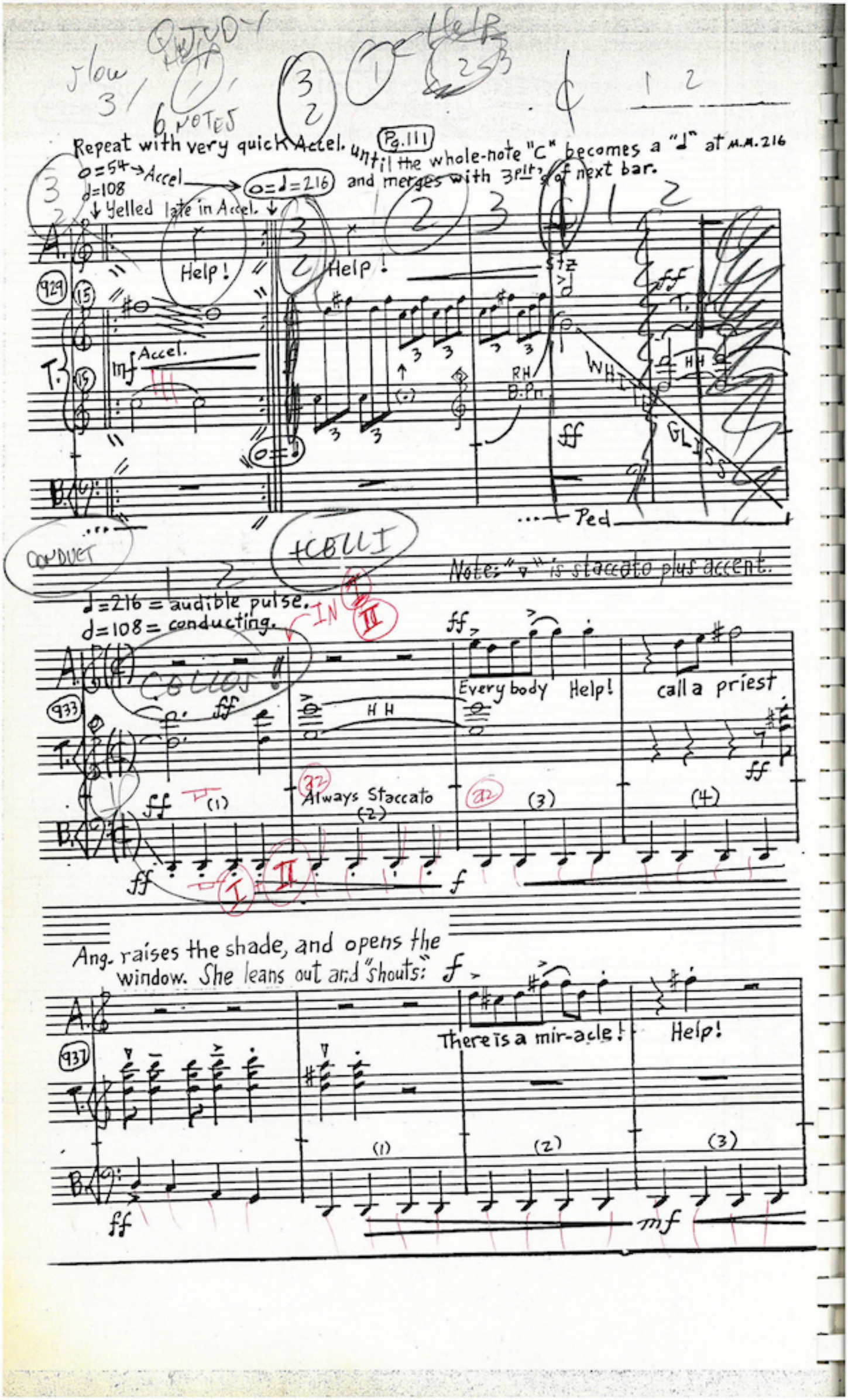

To NEXT PAGE


Pg.108
---(Accel.)---
15
(mf)
d=d
♩=♩
T.
889
--(Accel)--
♩=♪
B.
(mf)
I
II
15
---(Accel.)---
f
fmp cres
Accel
HH
T.
894
♩=♩
--(Accel)---
B.
f
mp
I
II
III
OUT
15
---[Cres Accel.]---
STOP CONDUCTING
d=d
T.
897
--[Accel]---
d=d
B.
RH
COULD TACET TO M. 939.


Pg.108
---(Accel.)---
15
(mf)
d=d
♩=♩
T.
889
--(Accel)--
♩=♪
B.
(mf)
I
II
15
---(Accel.)---
f
fmp
Accel
cres
HH
T.
894
♩=♩
--(Accel)---
B.
f
mp
I
II
III
OUT
15
---[Cres Accel.]---
d=d
STOP CONDUCTING
T.
897
--[Accel]---
d=d
B.
RH
COULI TACET TO M. 939.


Pg. 109
[Accel. cres]
f
Accel
TR
Tremolo
T.
B.
[Accel]
mf
(1)
(2)
TR
[Accel.]
(3)
(4)
(5)
(6)
(7)
(8)
Accel
mp
p
Ritard Trill
Against Accel.
[Accel.]
(9)
(10)
Accel dim


JUDY
Pg.110
... [Accel.]
o=54
♩=♩=216
d=108
spoken; not synchronized with music
o=d=54
Holy Mother, forgive me.
A.
T.
B.
915
... Accel.
♩=♩=216
o=p
No Accel
Ang. dips her fingers into the holy water, then carefully dots Virgin's cheeks with holy water. Pause. She say a silent prayer.
o=d
919
Ped
925
d=d=54
Accel.



slow 3/ 6 NOTES

Repeat with very quick Accel. until the whole-note "C" becomes a "♩" at M.M. 216 (Pg. 111)

o=54 → Accel → o=♩=216 and merges with 3pt's of next bar.

d=108

↓ Yelled late in Accel. ↓

A. Help! Help!

929 (15) T. (15) mf Accel.

B. ... Ped

CONDUCT

+CELLI

Note: "▽" is staccato plus accent.

♩=216 = audible pulse.

d=108 = conducting.

A. COLLOS! ff

933 T. ff (1) Always Staccato (2) (3) (4)

B. ff f

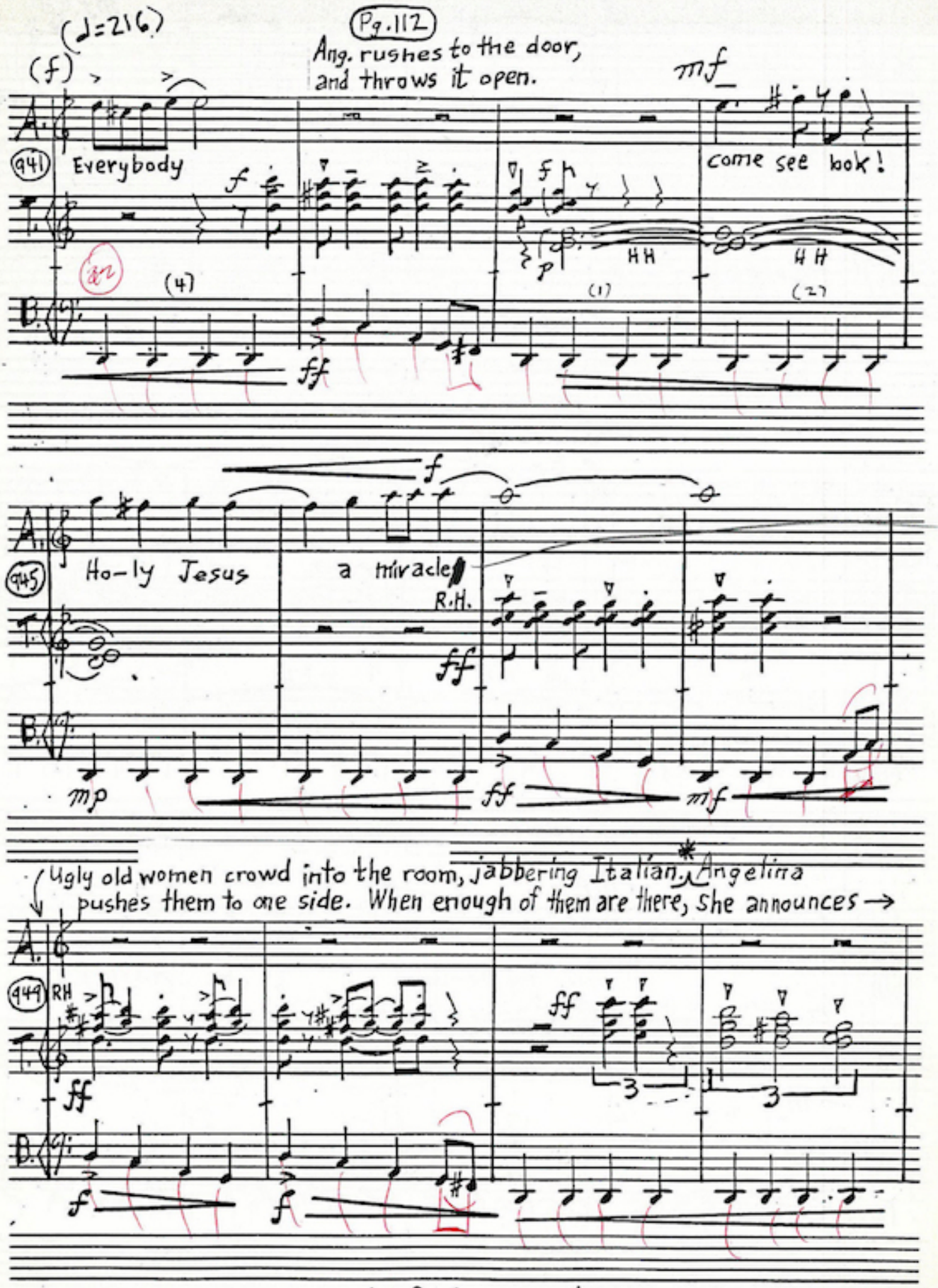
Every body Help! call a priest

Ang. raises the shade, and opens the window. She leans out and "shouts":

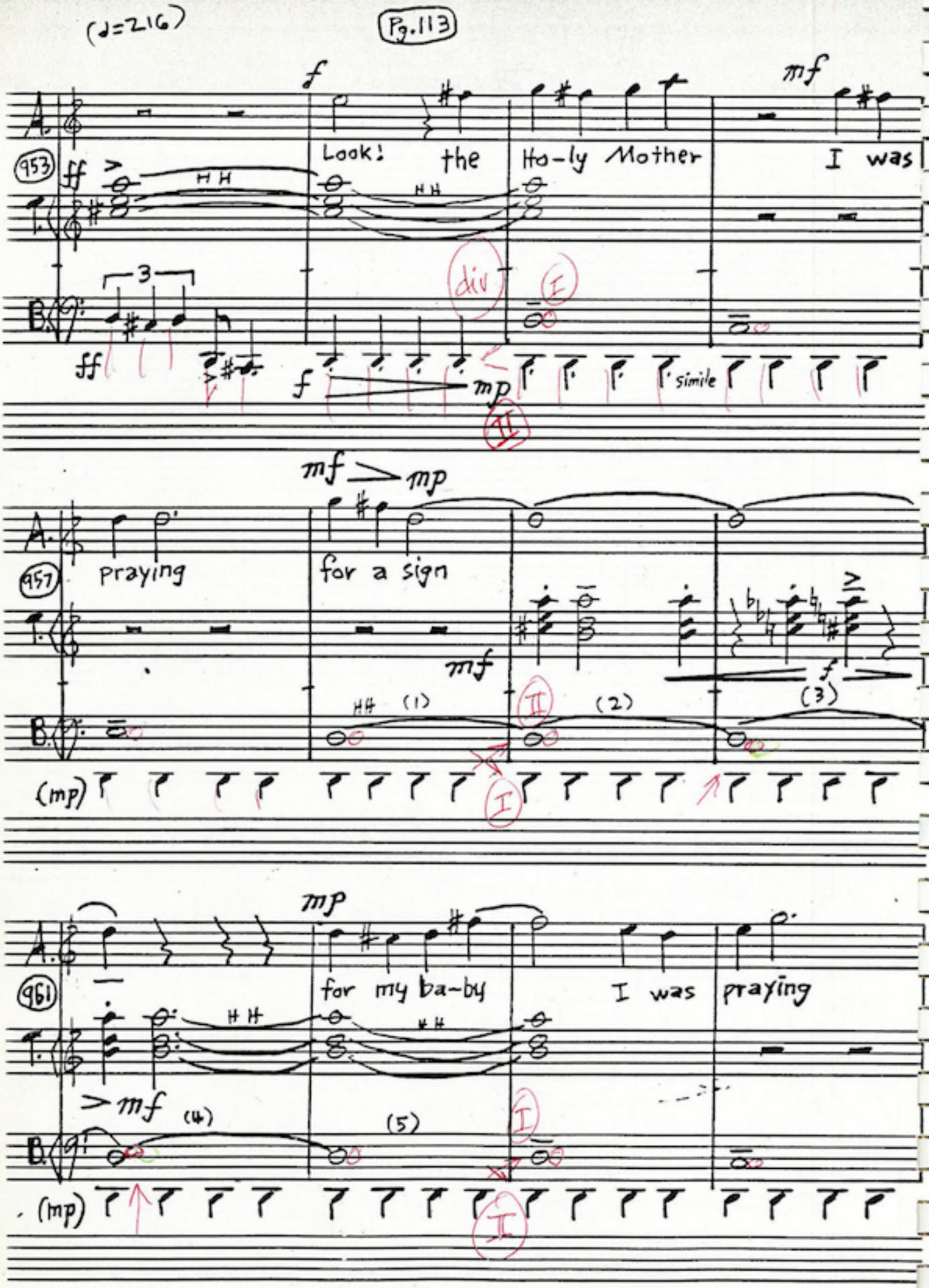
A. There is a mir-acle! Help!

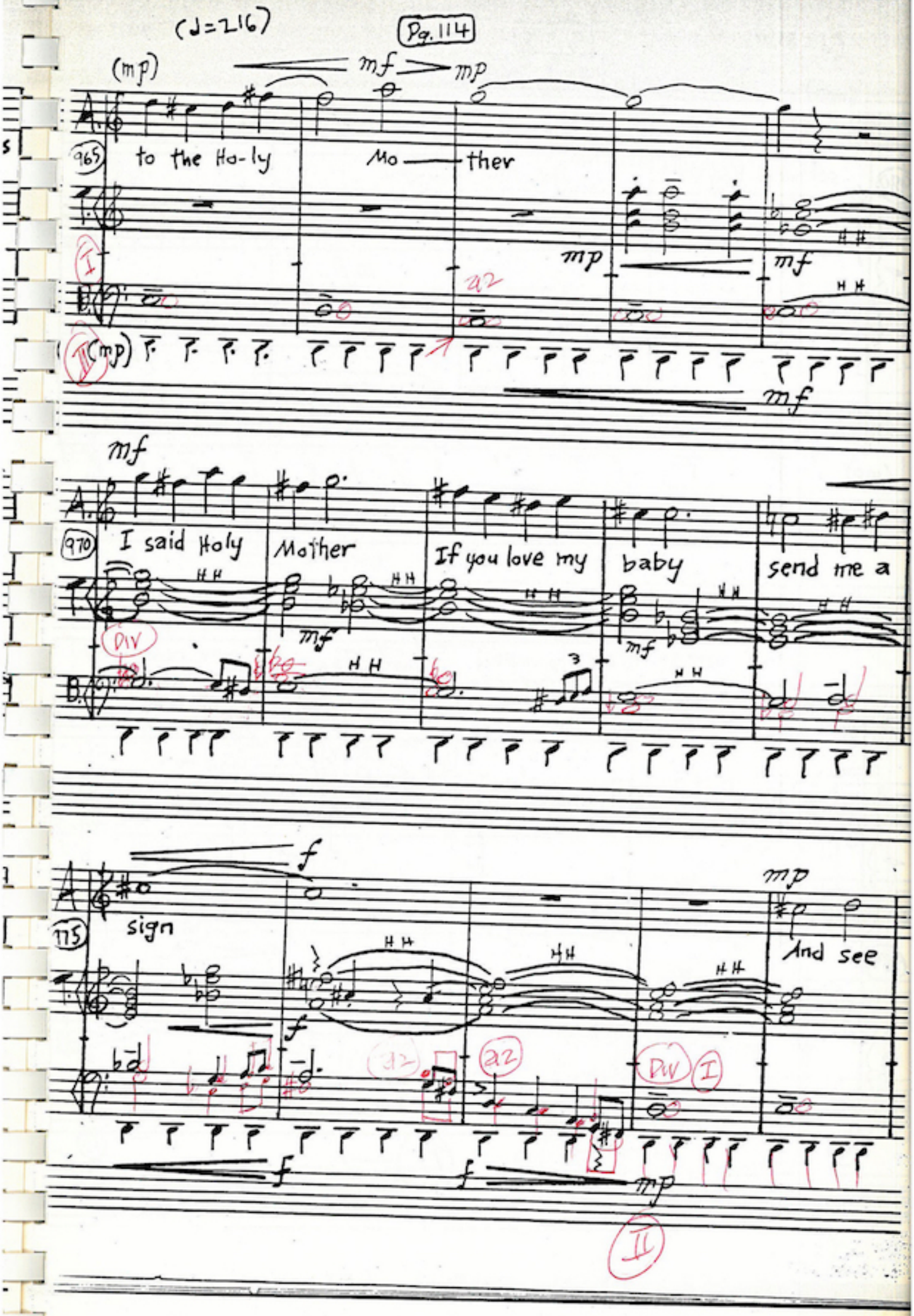
937 T. (1) (2) (3)

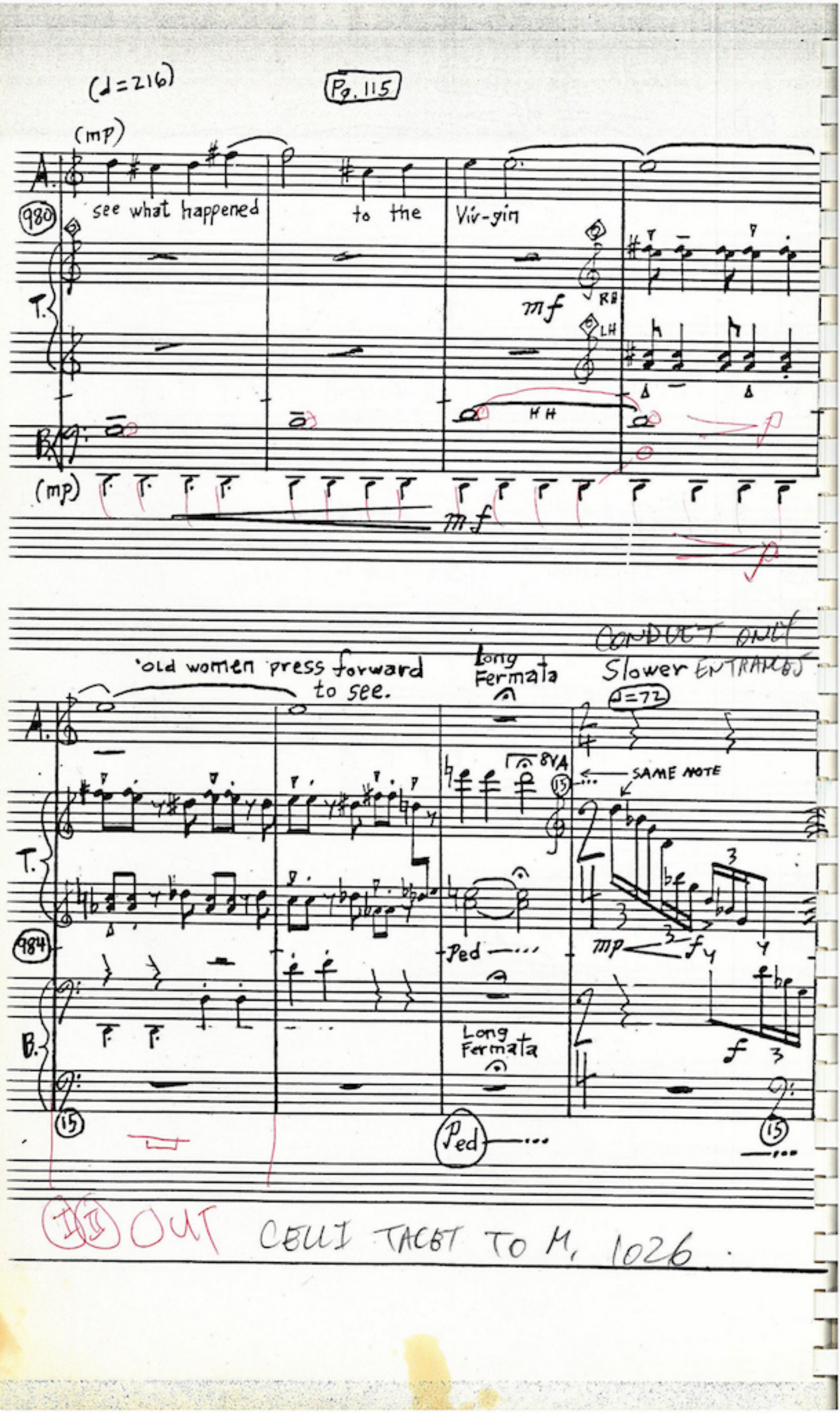
B. ff mf

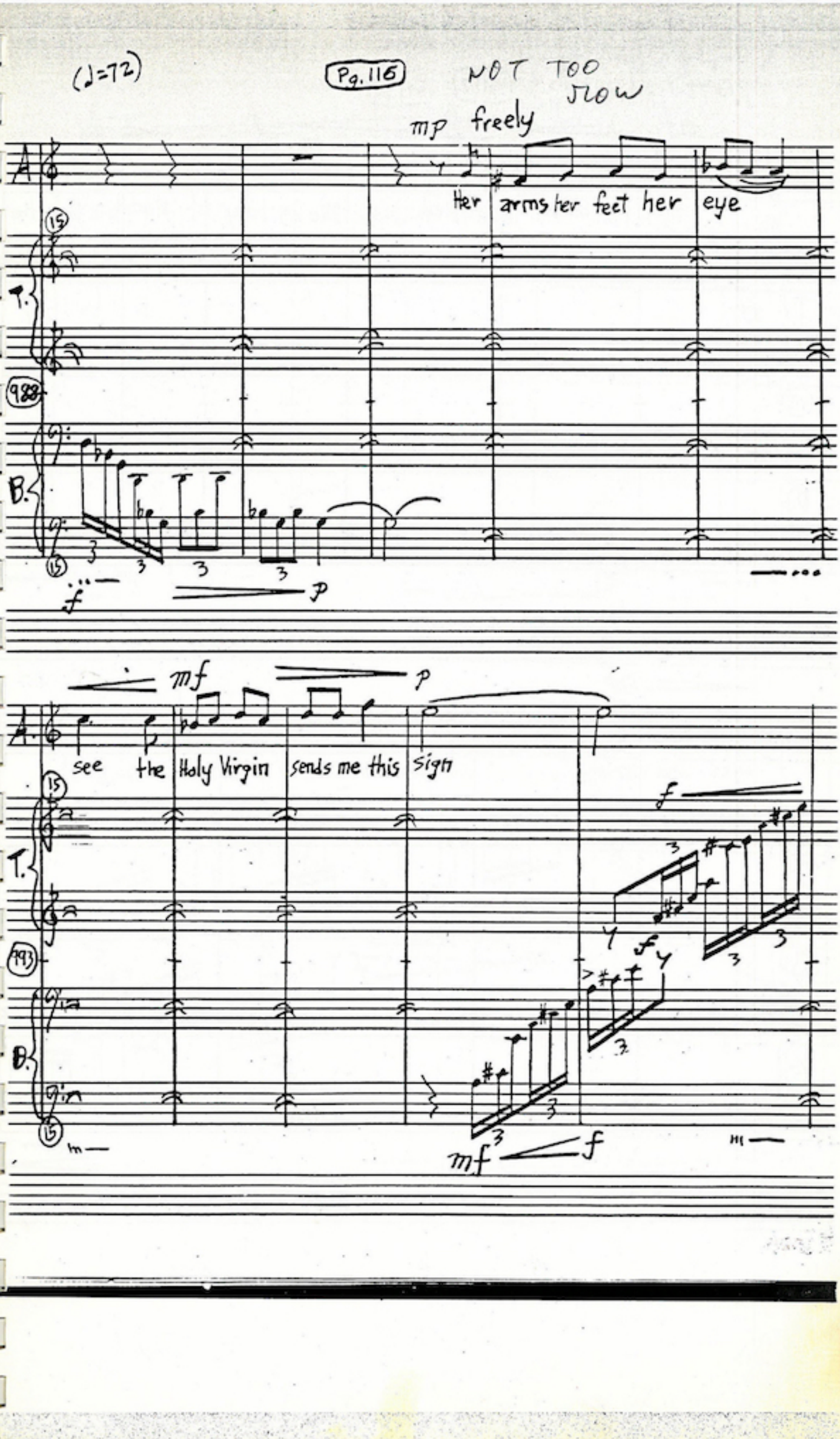


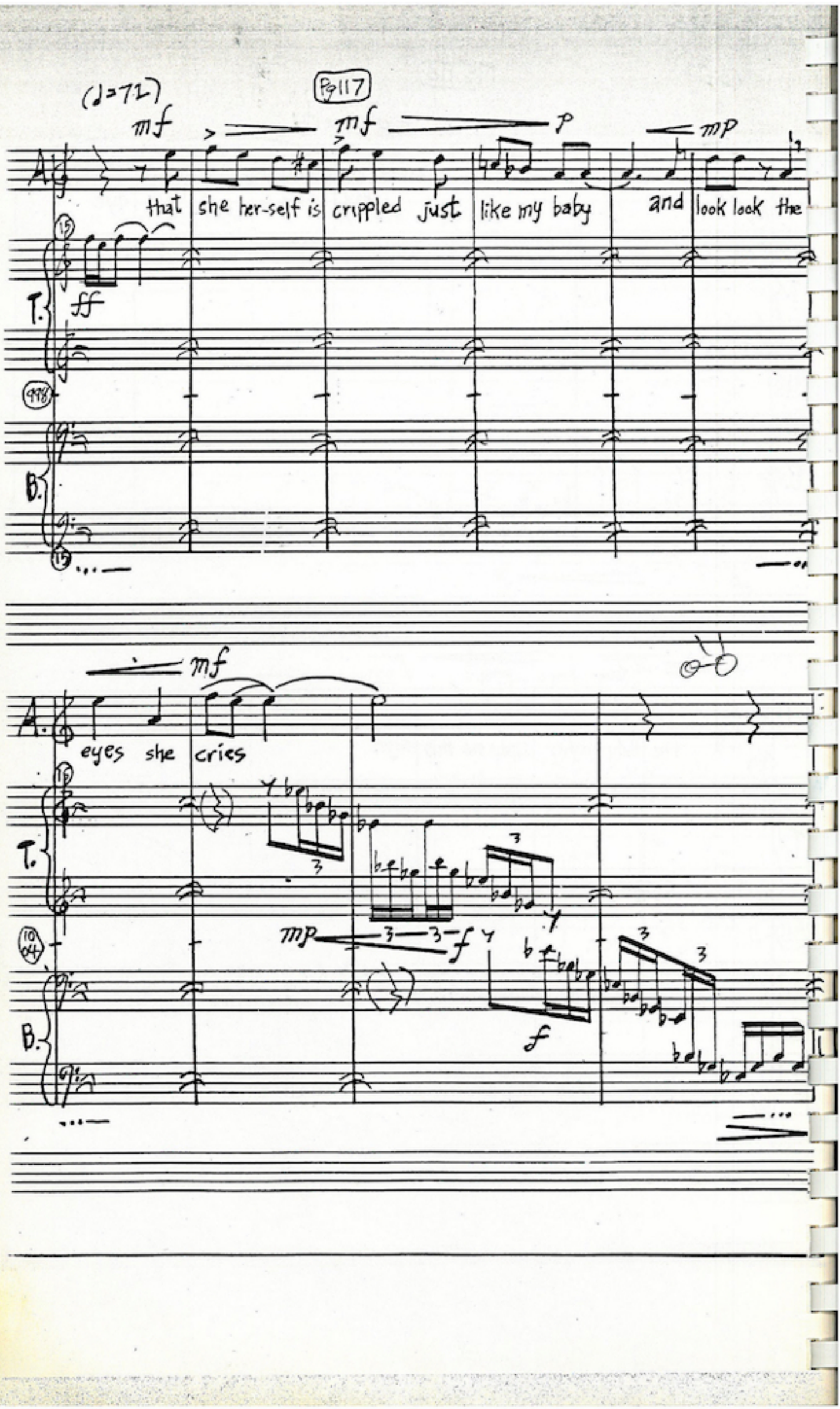
* M2 and M3 are part of the crowd.

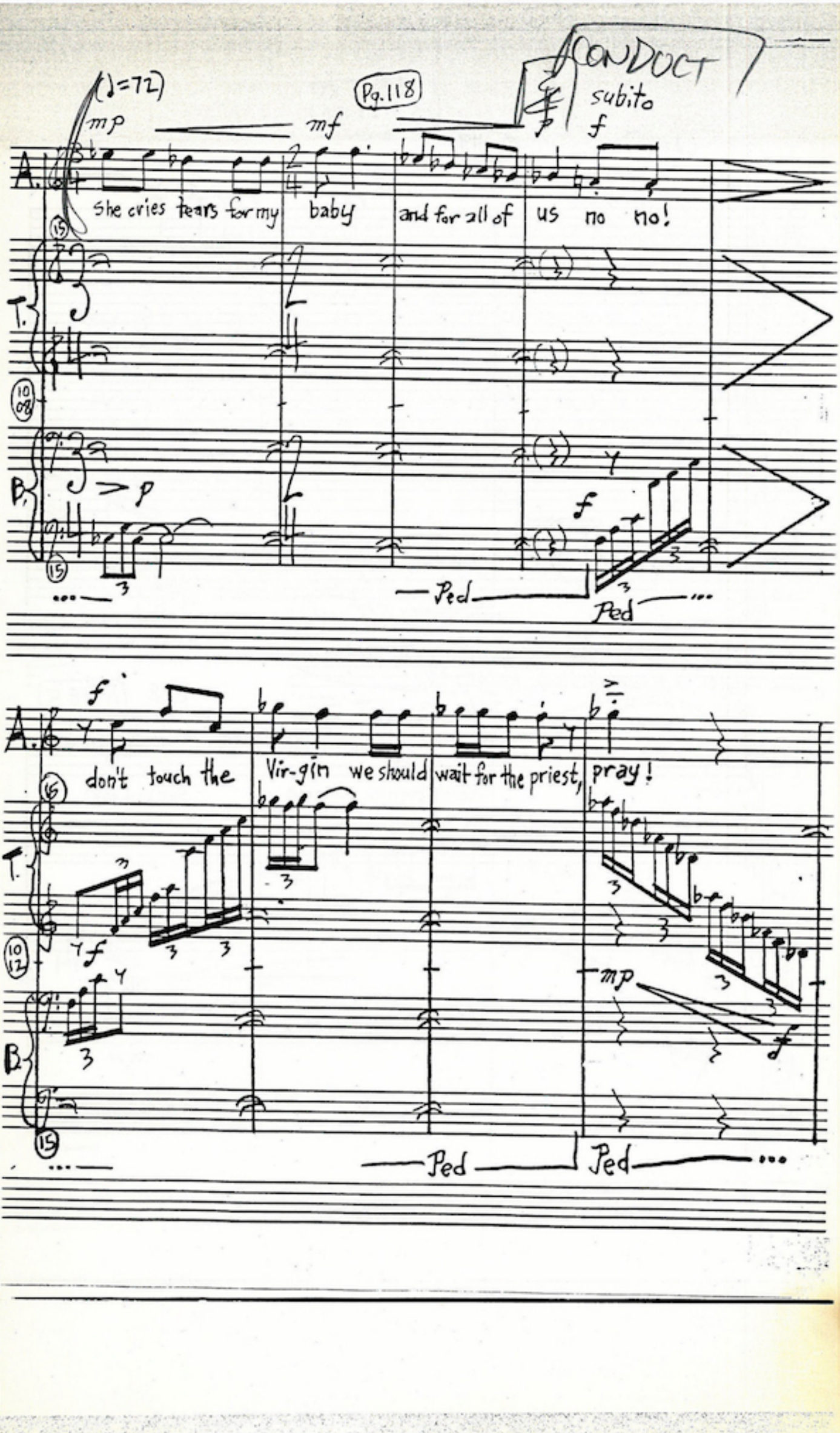

(♩=216)
Pg.113
953
Look! the Ho-ly Mother I was
div
I
ff
f
mp
II
simile
957
praying for a sign
mf
mp
(1)
(2)
(3)
(mp)
961
for my ba-by I was praying
mf
(4)
(5)
(mp)

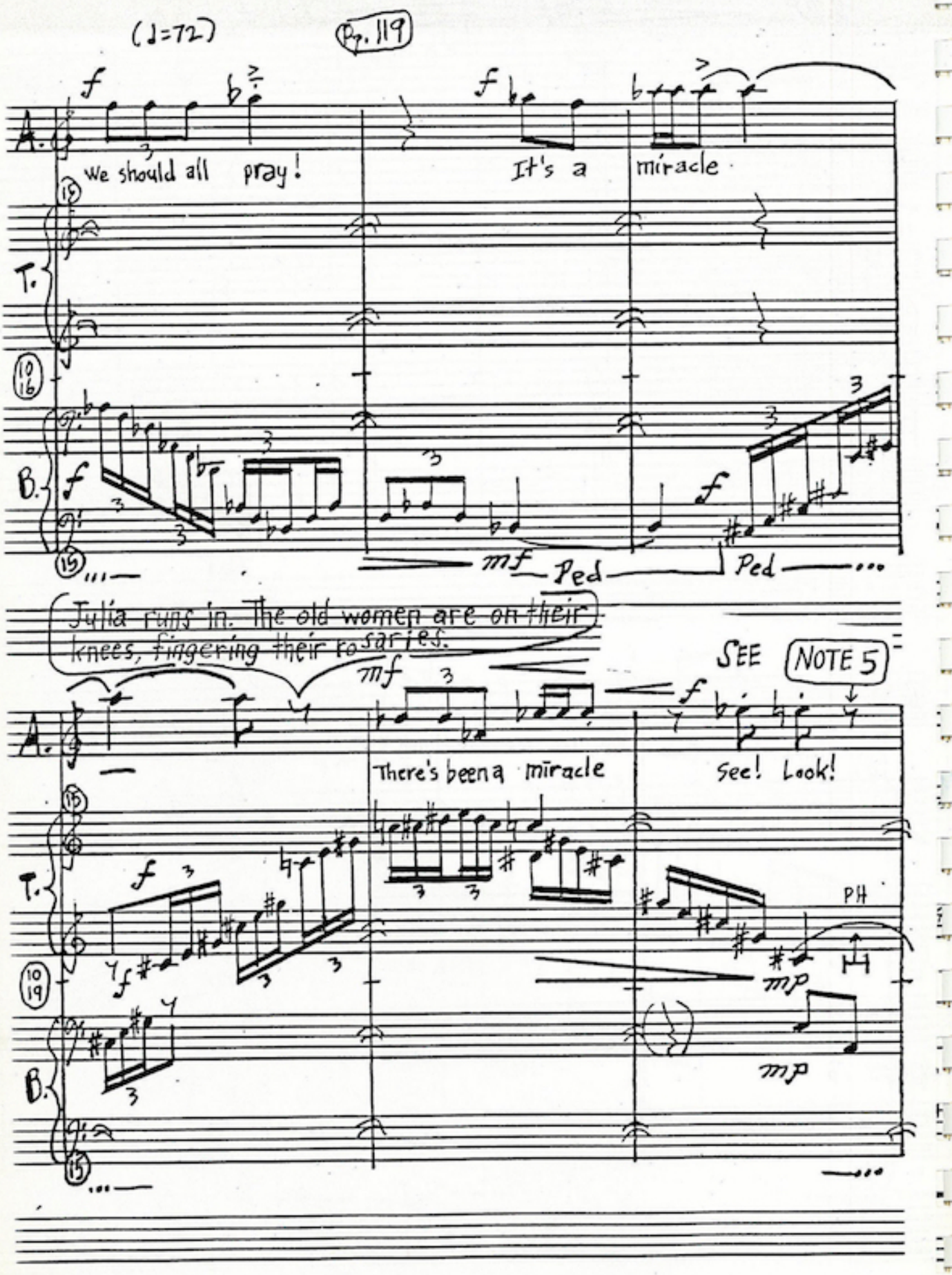

(♩=216)
Pg. 114
(mp)
mf
mp
965
to the Ho-ly
Mo — ther
I
a2
II
(mp)
mf
mf
970
I said Holy
Mother
If you love my
baby
send me a
Div
mf
mf
f
mp
975
sign
And see
a2
a2
Div
I
f
f
mp
II


(♩=216)
Pg. 115
(mp)
A.
980
see what happened
to the
Vir-gin
mf
RH
LH
T.
HH
B.
(mp)
mf
'old women press forward
to see.
Long
Fermata
CONDUCT ONLY
Slower ENTRANCES
♩=72
8VA
SAME NOTE
T.
984
Ped
mp
f
B.
Long
Fermata
15
Ped
15
II OUT
CELLI TACET TO M. 1026.


(♩=72)
Pg. 116
NOT TOO SLOW
mp freely
A
Her arms her feet her eye
T.
988
B.
f
p
mf
p
A.
see the Holy Virgin sends me this sign
T.
993
B.
f
mf
f


(♩=72)
Pg117
mf
mf
p
mp
that she her-self is crippled just like my baby and look look the
ff
mf
eyes she cries
mp
f
f

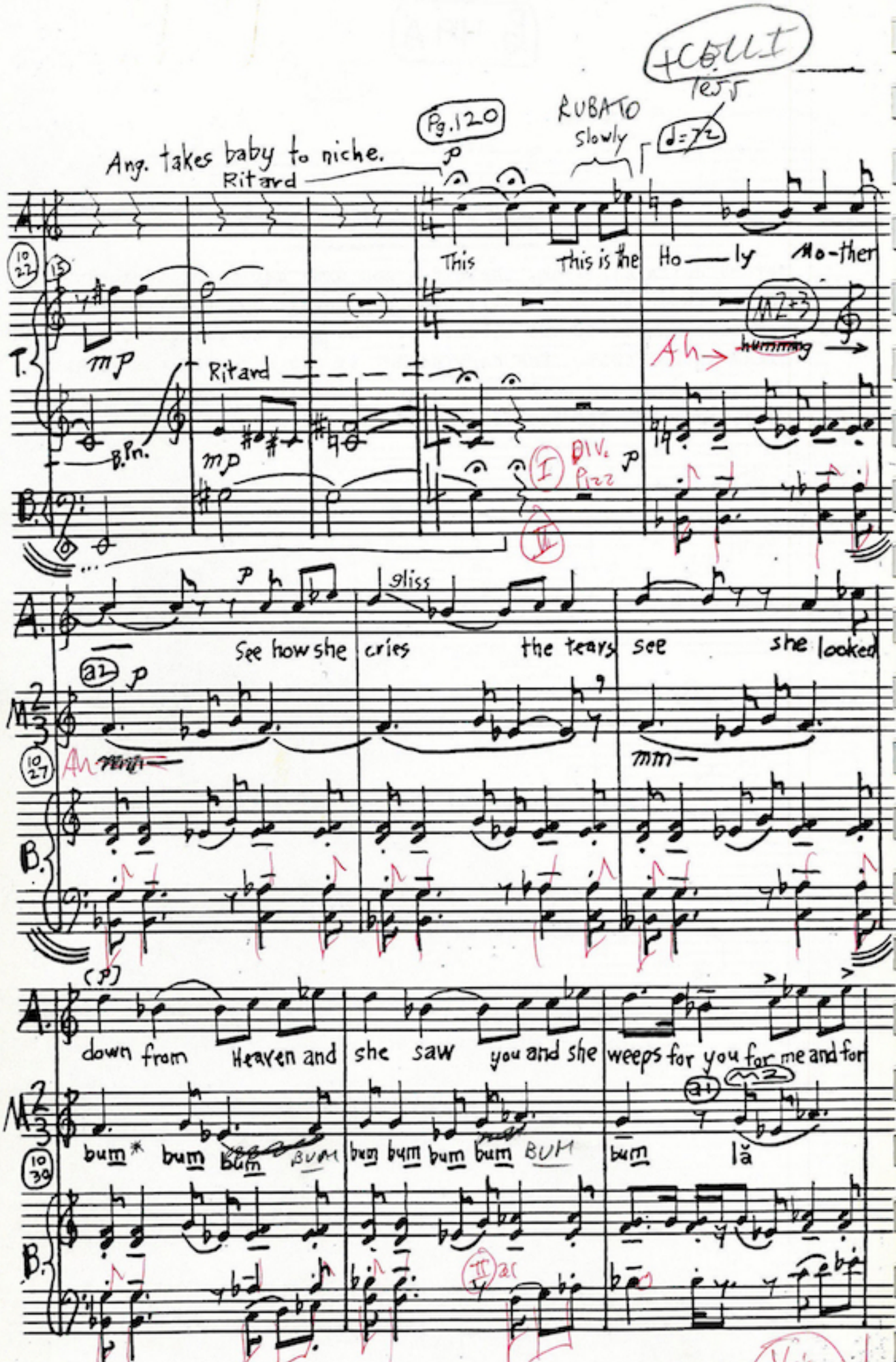

CONDUCT
(♩=72)
Pg.118
mp
mf
subito
f
A.
She cries tears for my baby and for all of us no no!
T.
B.
Ped
Ped
f
don't touch the Vir-gin we should wait for the priest, pray!
mp
Ped
Ped


(♩=72)
Pg. 119
A.
We should all pray!
It's a miracle
T.
B.
mf
Ped
Ped
Julia runs in. The old women are on their knees, fingering their rosaries.
SEE NOTE 5
There's been a miracle
See! Look!
PH
mp
mp

Pg. 119A

NOTE 5: ms.1021-1024

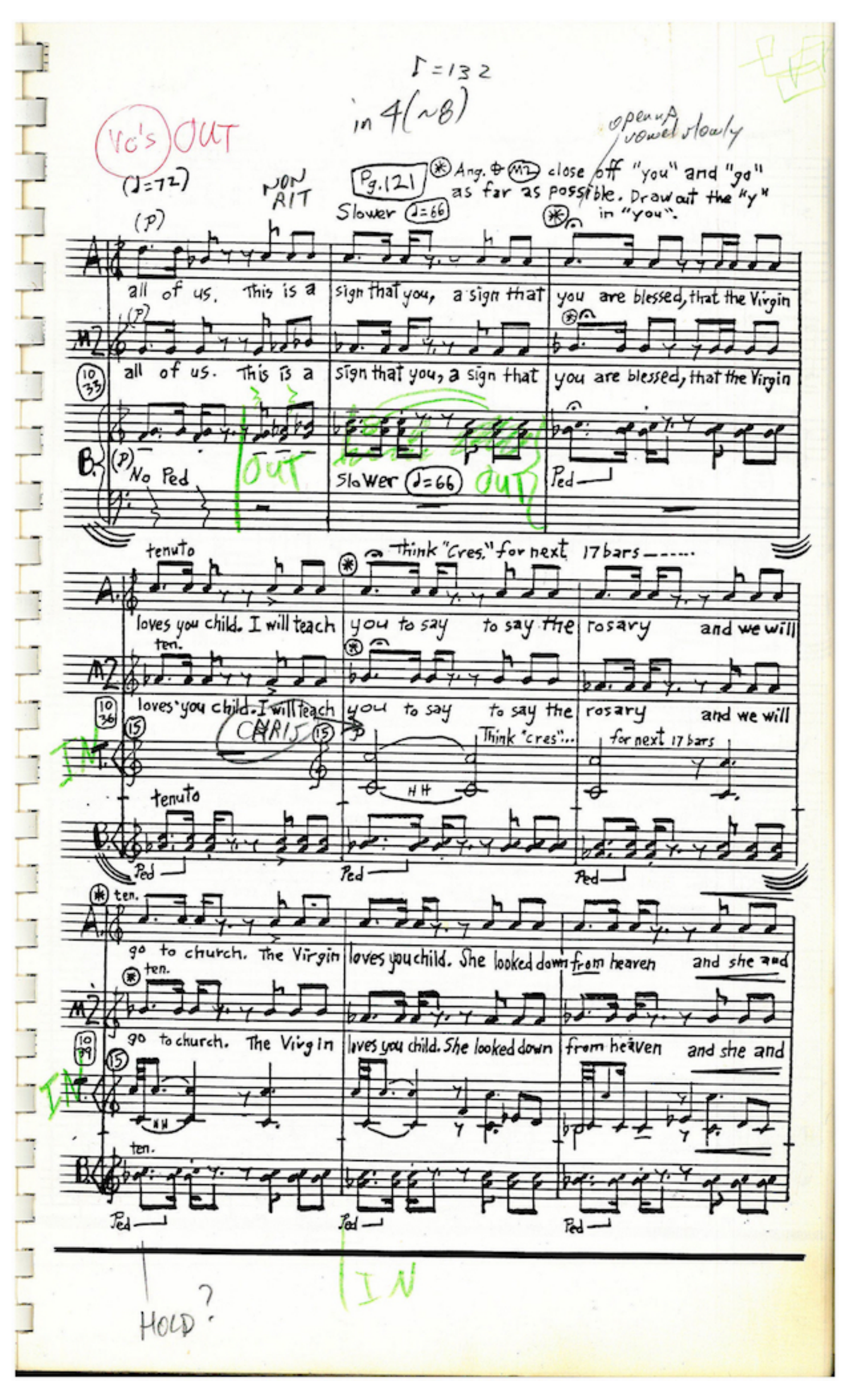
Before Julia can look, the old women drag her down. Quickly, they whisper to her. Julia bows her head. Now Angelina is complete master of the situation. She goes to the crib, and picks up her baby. She carries her to the niche of the Virgin. The old women are mumbling prayers. Angelina explains to the baby, and also for the benefit of the old women.

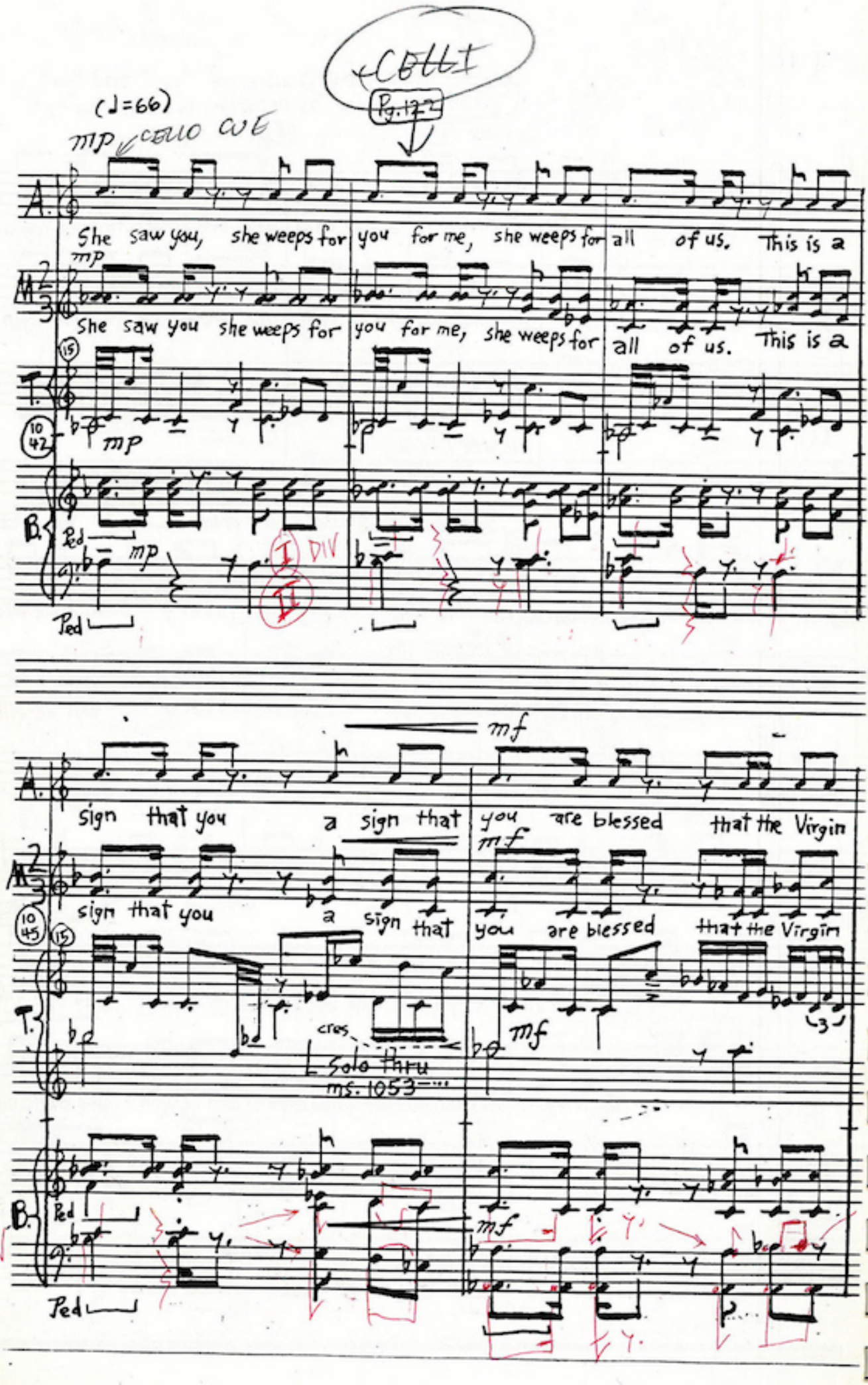


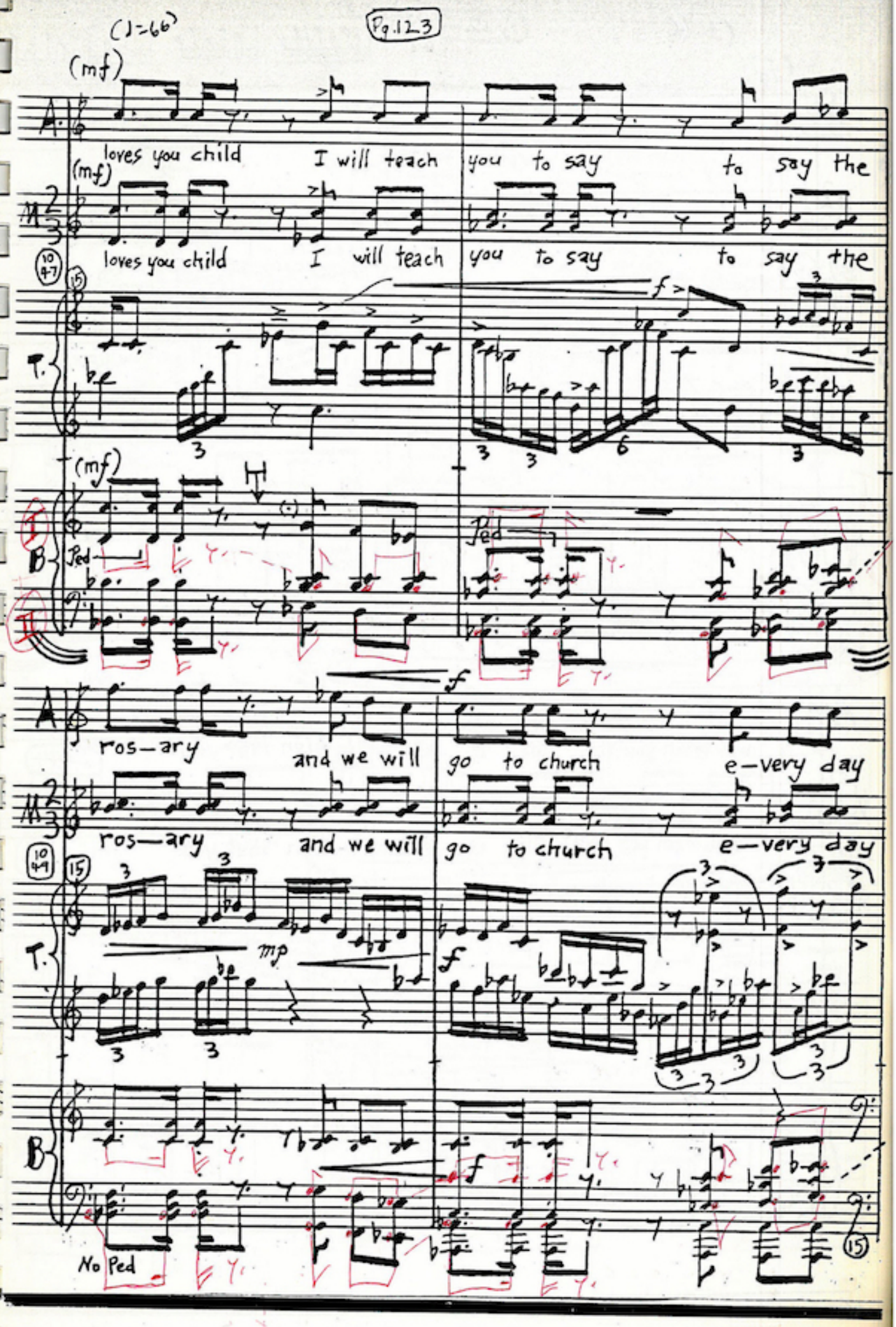
* underlined consonant means get to hummed consonant immediately

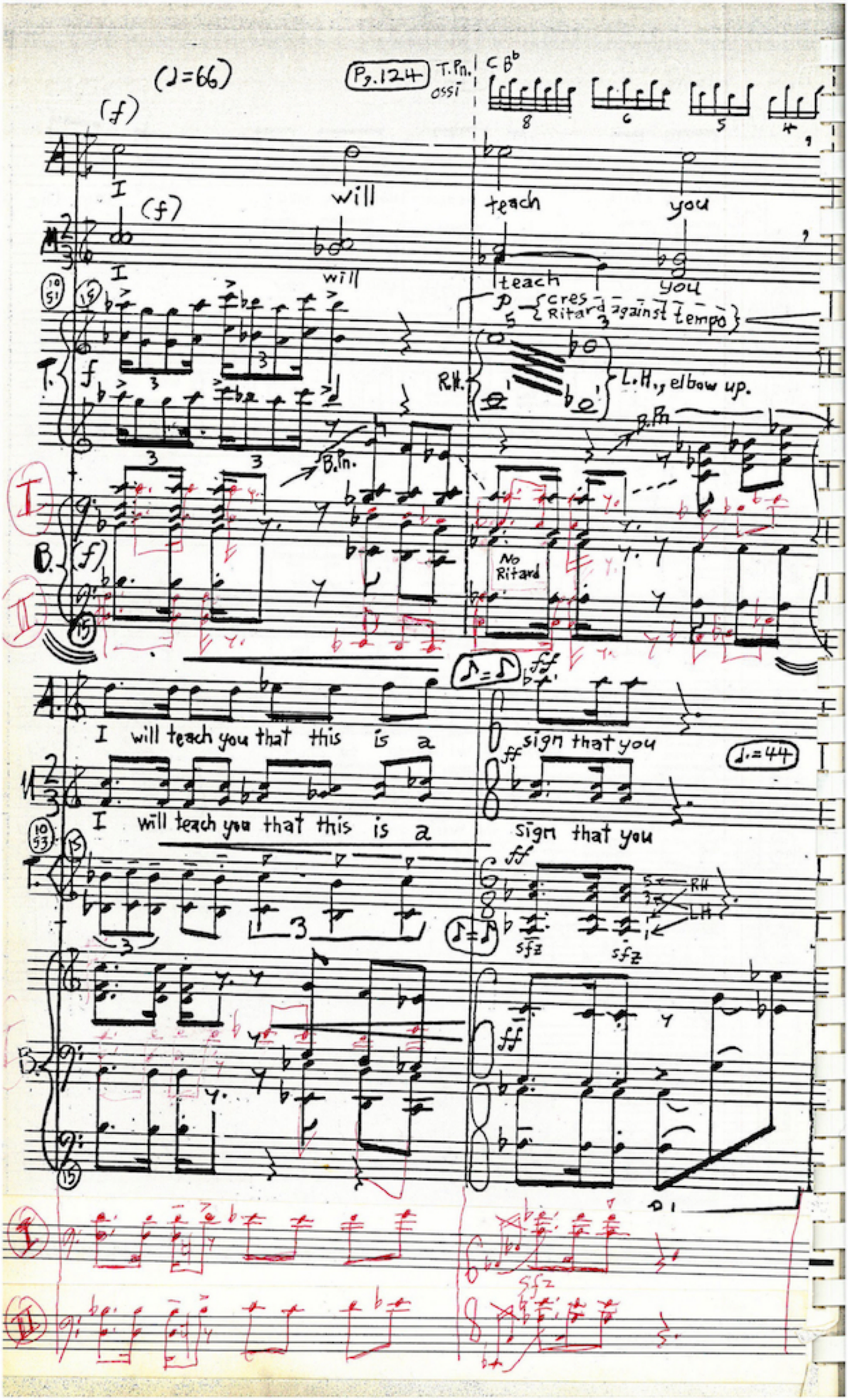
Vc's OUT

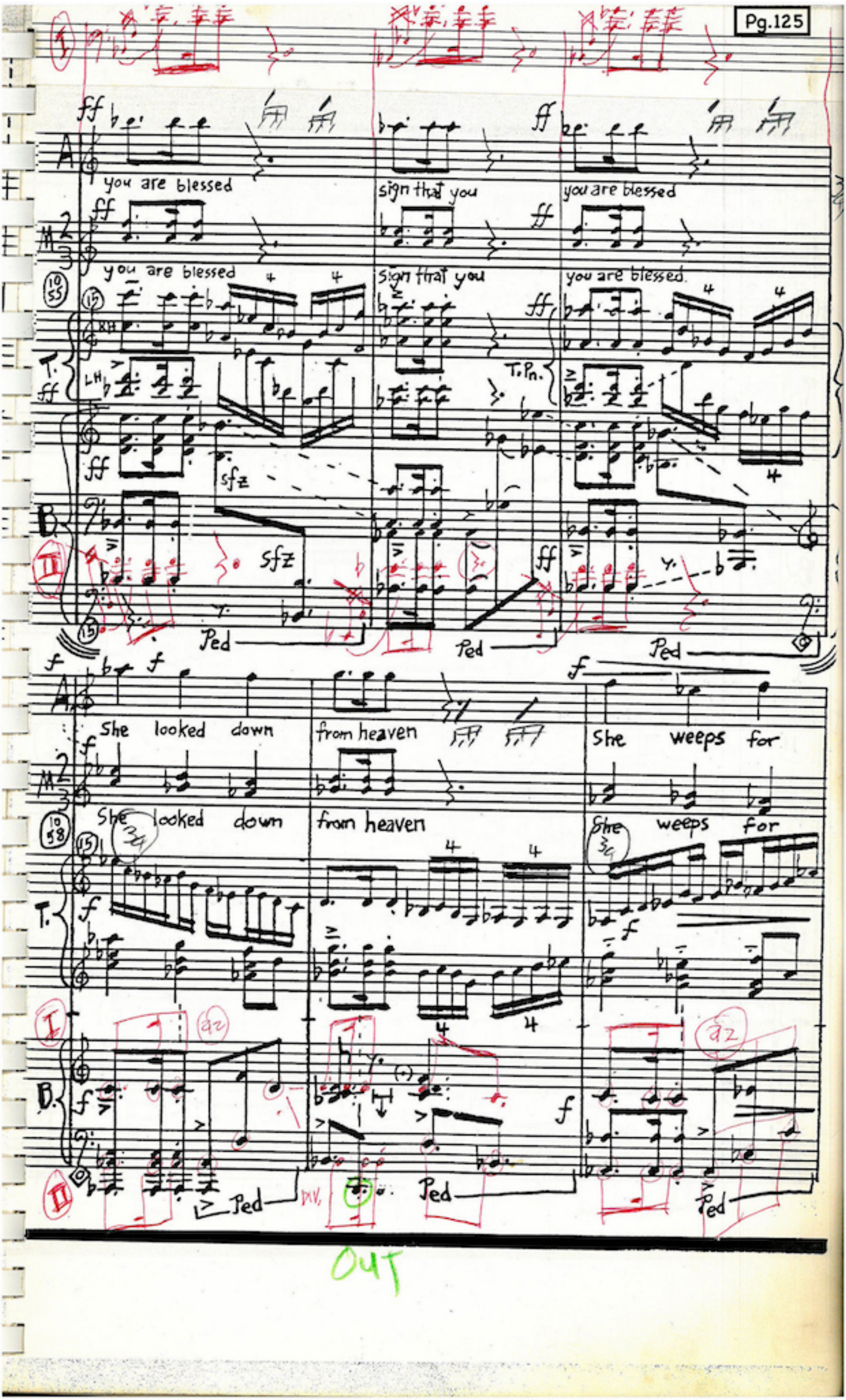
CELLI
TACET TO M. 1043

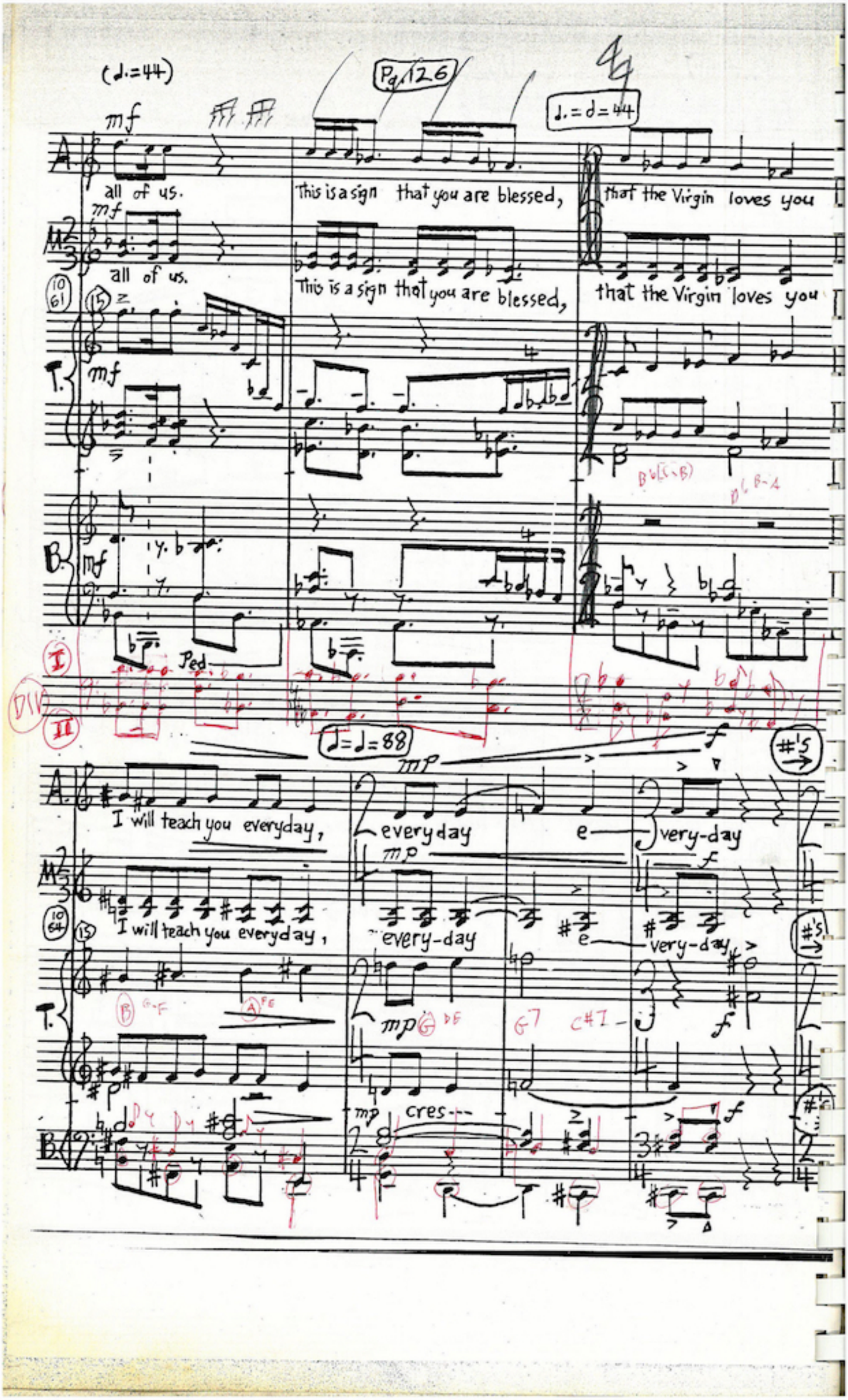

♩=132
in 4(~8)
Vo's OUT
(♩=72)
NON RIT
Pg.121
Slower ♩=66
Ang. & M2 close off "you" and "go" as far as possible. Draw out the "y" in "you".
open up vowel slowly
(p)
A.
all of us. This is a sign that you, a sign that you are blessed, that the Virgin
M2
(p)
10 33
all of us. This is a sign that you, a sign that you are blessed, that the Virgin
B.
(p) No Ped
OUT
Slower ♩=66
OUT
Ped
tenuto
Think "Cres." for next 17 bars
A.
loves you child. I will teach you to say to say the rosary and we will
ten.
M2
10 36
loves you child. I will teach you to say to say the rosary and we will
IN
T.
15
CHRIS
15
Think "cres"...
for next 17 bars
HH
tenuto
B.
Ped
Ped
Ped
ten.
A.
go to church. The Virgin loves you child. She looked down from heaven and she and
ten.
M2
10 39
go to church. The Virgin loves you child. She looked down from heaven and she and
IN
T.
15
HH
ten.
B.
Ped
Ped
Ped
HOLD?
IN

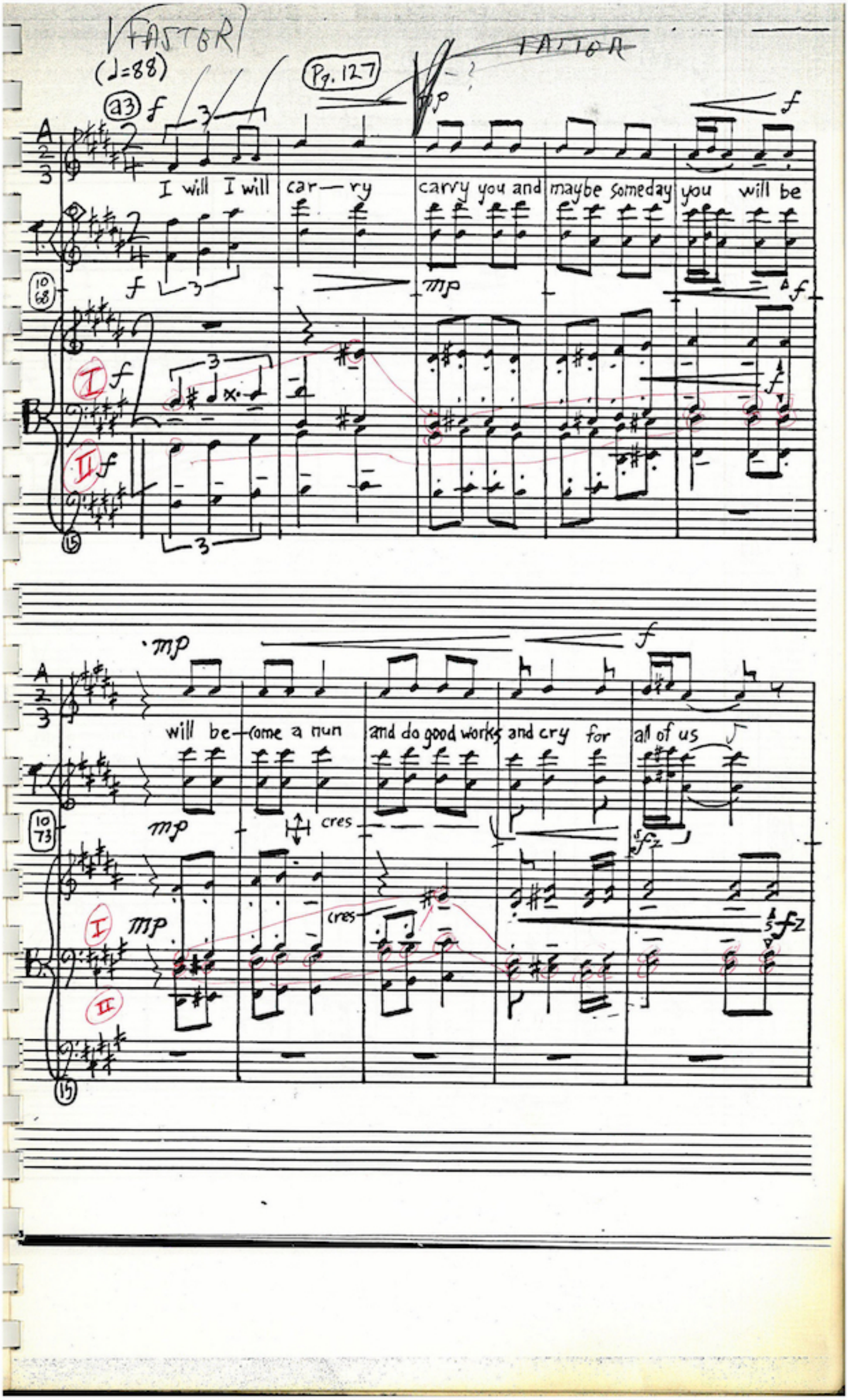

CELLI
Pg. 127
(♩=66)
mp CELLO CUE
She saw you, she weeps for you for me, she weeps for all of us. This is a
mp
She saw you she weeps for you for me, she weeps for all of us. This is a
mp
I DIV
II
Ped
mf
sign that you a sign that you are blessed that the Virgin
mf
sign that you a sign that you are blessed that the Virgin
cres.
Solo thru ms. 1053
mf
DIV
Ped

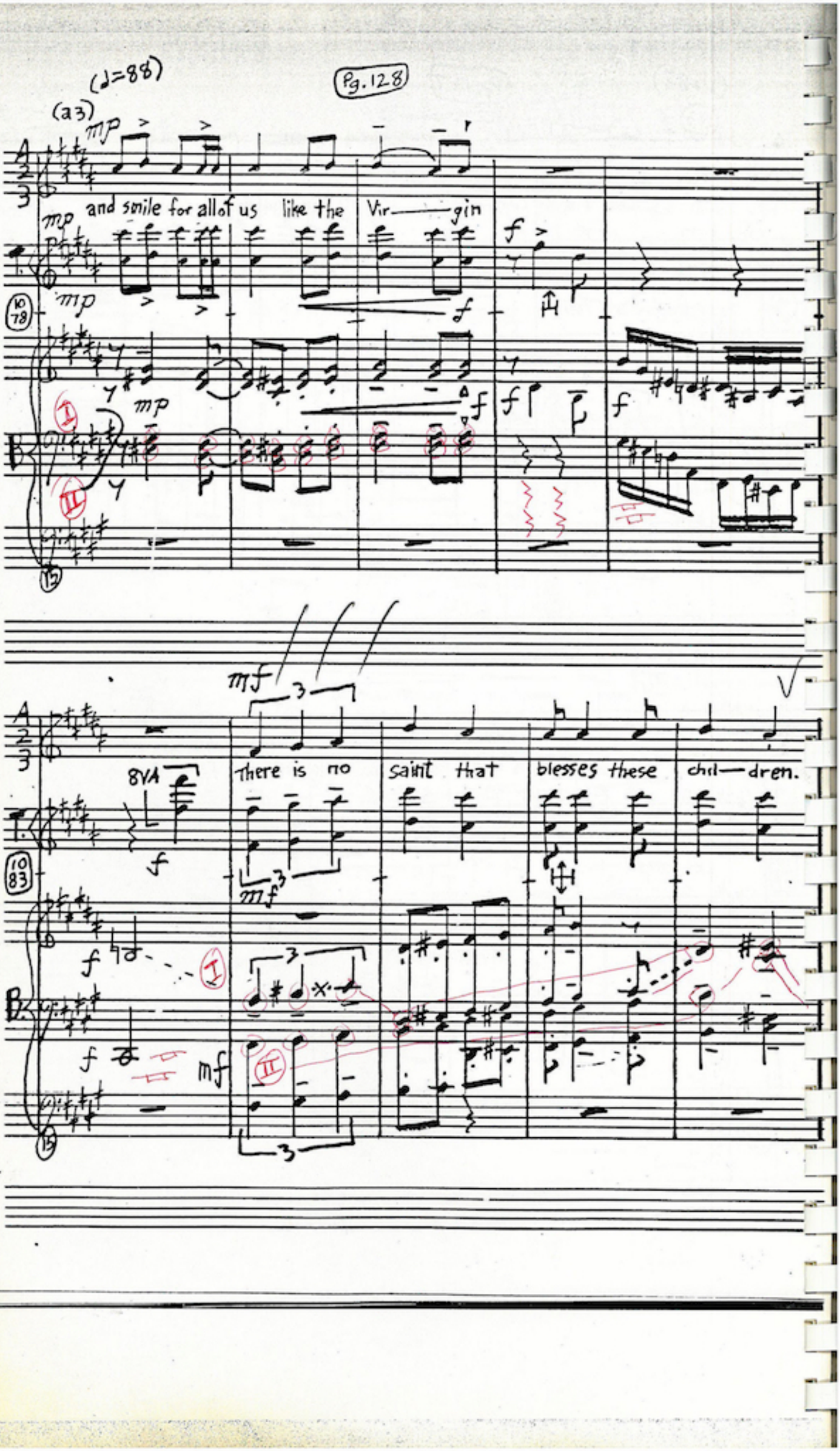

(♩=66)
Pg.123
(mf)
A.
loves you child I will teach you to say to say the
(mf)
M
loves you child I will teach you to say to say the
10 47
15
T.
f
(mf)
B
Ped
Ped
A
ros—ary and we will go to church e—very day
M
ros—ary and we will go to church e—very day
10 49
15
T.
mp
f
B
f
No Ped
15


(♩=66)
Pg.124
T.Pn. ossi
C B♭
I will teach you
I will teach you
cres Ritard against tempo
R.H.
L.H., elbow up.
B.Pn.
No Ritard
I will teach you that this is a sign that you
I will teach you that this is a sign that you
♩.=44
RH
LH
sfz

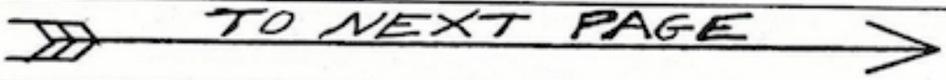

you are blessed
sign that you
you are blessed
you are blessed
sign that you
you are blessed.
T. Pn.
Ped
She looked down
from heaven
She weeps for
She looked down
from heaven
She weeps for
Ped
Ped
Ped
OUT

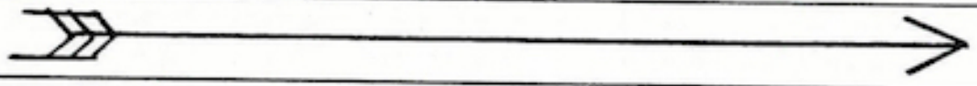

(♩.=44)
Pg. 126
♩.=♩=44
mf
A.
all of us.
This is a sign that you are blessed,
that the Virgin loves you
M
all of us.
This is a sign that you are blessed,
that the Virgin loves you
T.
B.
Ped.
I
II
DIV
♩=♩=88
mp
f
#'s
I will teach you everyday,
everyday
e
very-day
I will teach you everyday,
every-day
e
very-day
cres
G7
C#I


FASTER
(♩=88)
Pg. 127
FASTER
I will I will car — ry carry you and maybe someday you will be
will be — come a nun and do good works and cry for all of us
cres
cres


(♩=88)
Pg. 128
(a3)
mp
and smile for all of us
like the
Vir— gin
f
mf
There is no
saint that
blesses these
chil— dren.
8VA

Pg. 128A



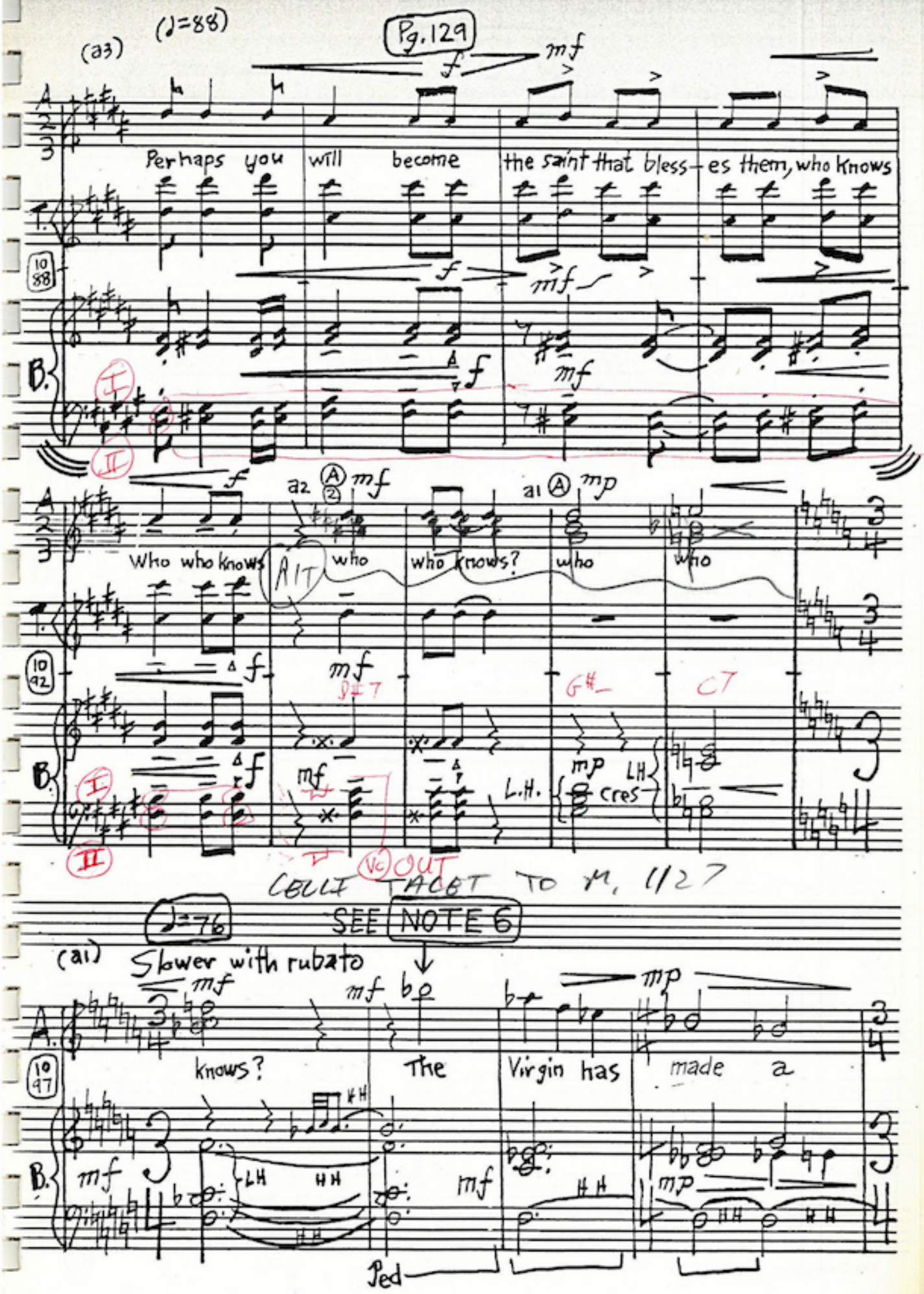


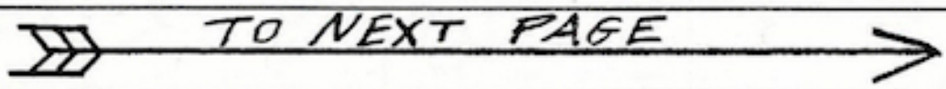
Pg. 128B (ms. = measure)

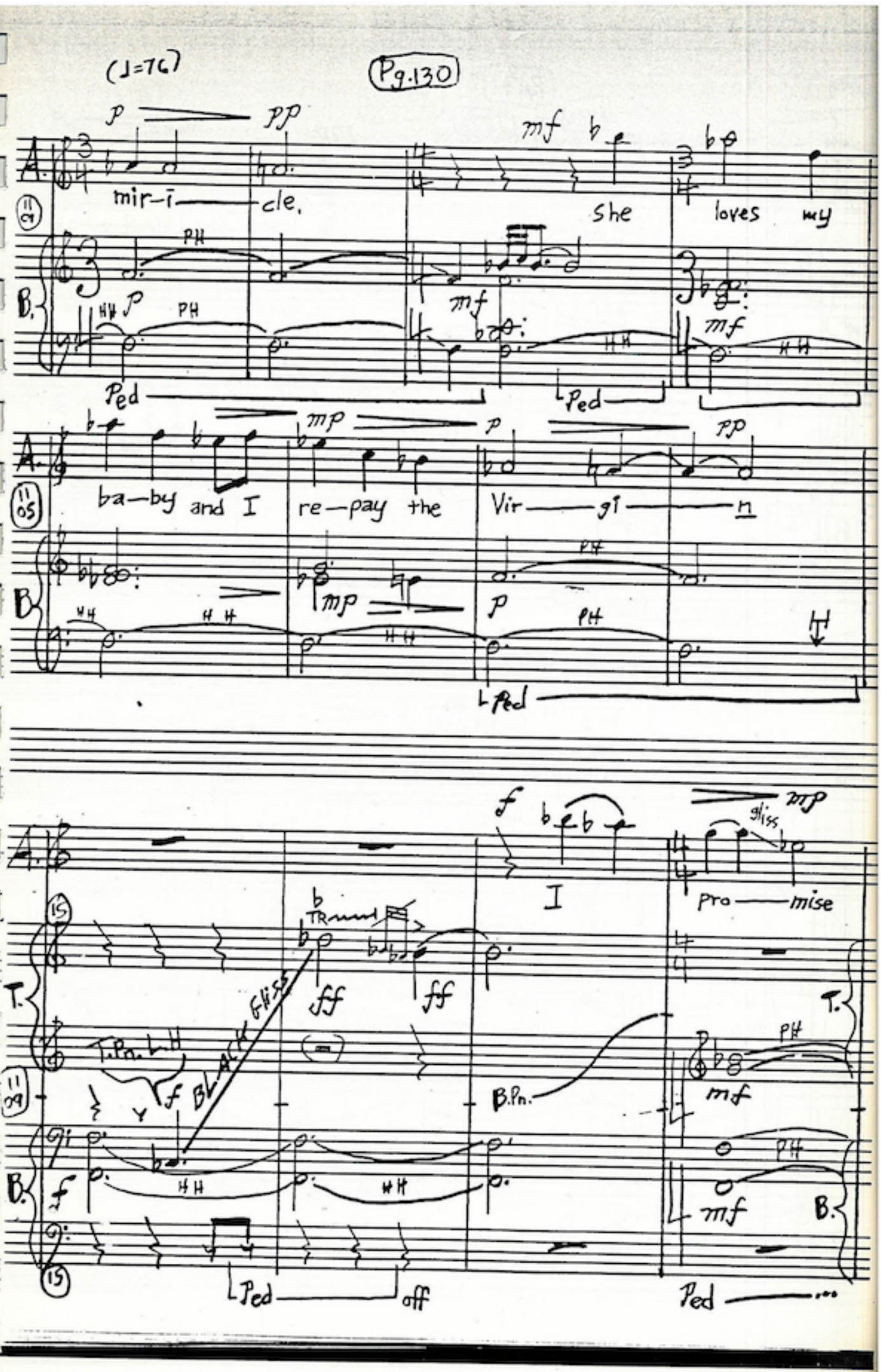
NOTE 6: ms.1098

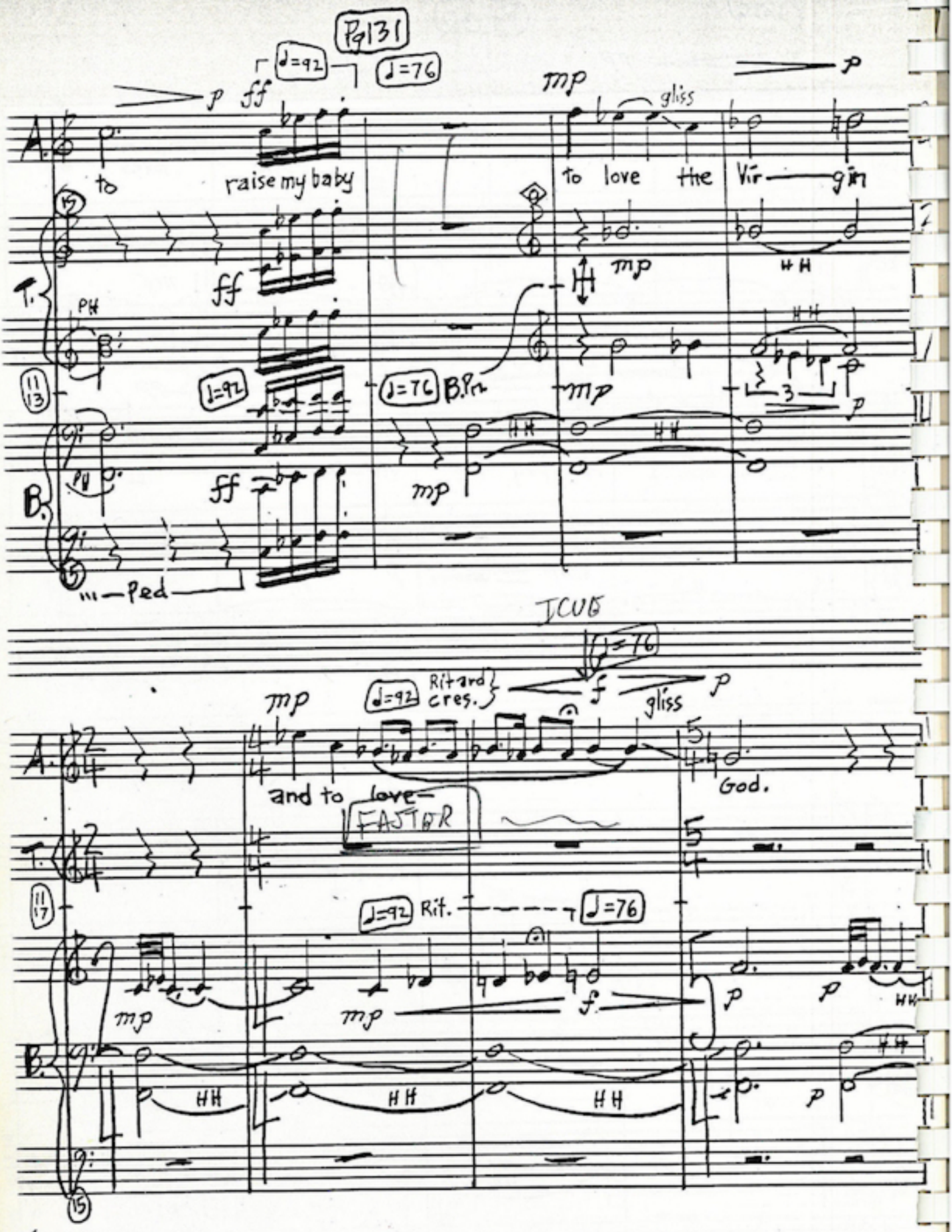
Angelina turns and faces the women. When she speaks, her voice is strong, and clear. She is issuing a proclamation, not a prayer:

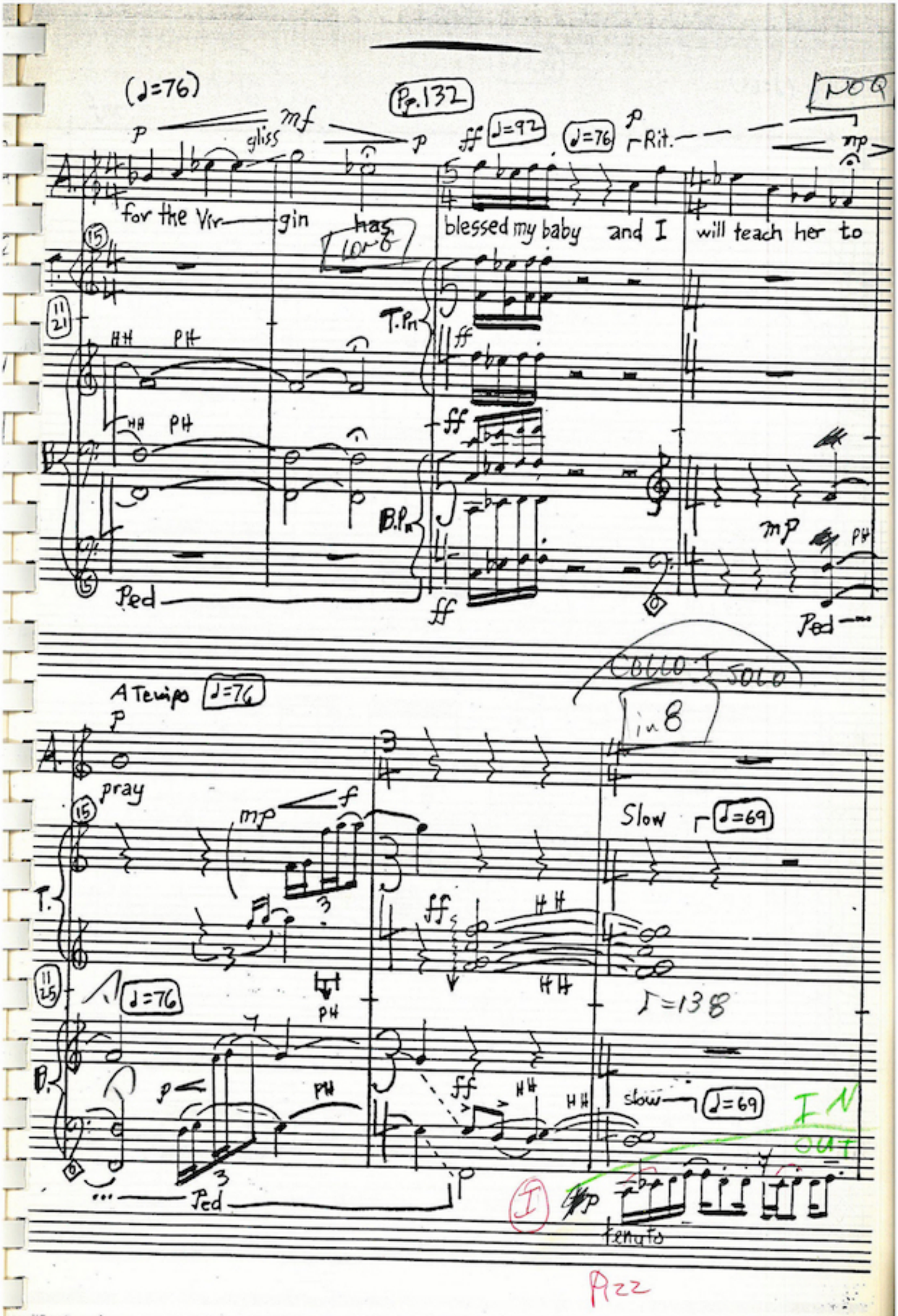
D#
C#
A#
G

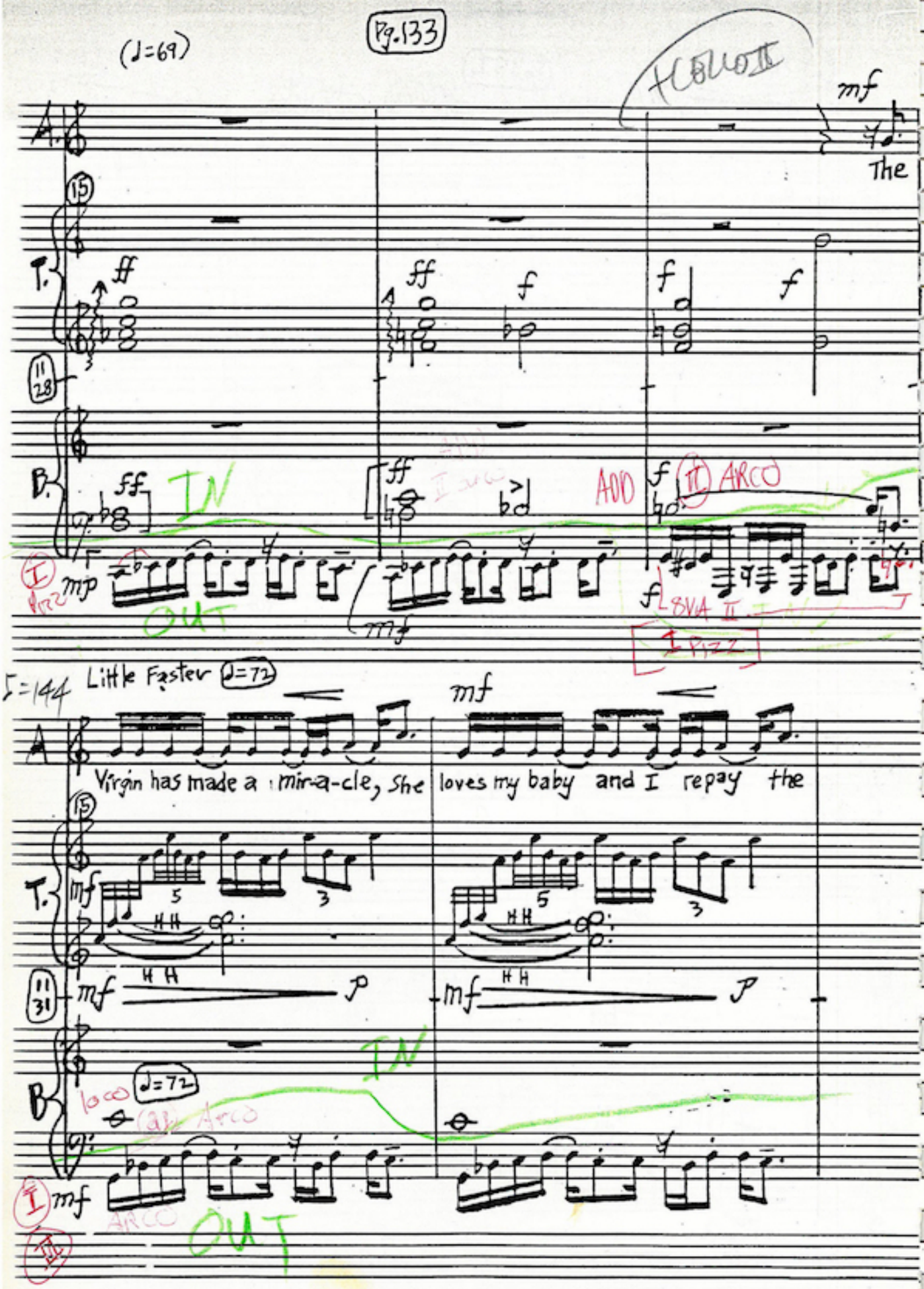

(a3)
(♩=88)
Pg. 129
Perhaps you will become the saint that bless-es them, who knows
Who who knows who who knows? who who
a2
a1
AIT
D#7
G#
C7
L.H.
cres
LH
OUT
CELLI TACET TO M. 1127
♩=76
SEE NOTE 6
(a1) Slower with rubato
knows? The Virgin has made a
Ped

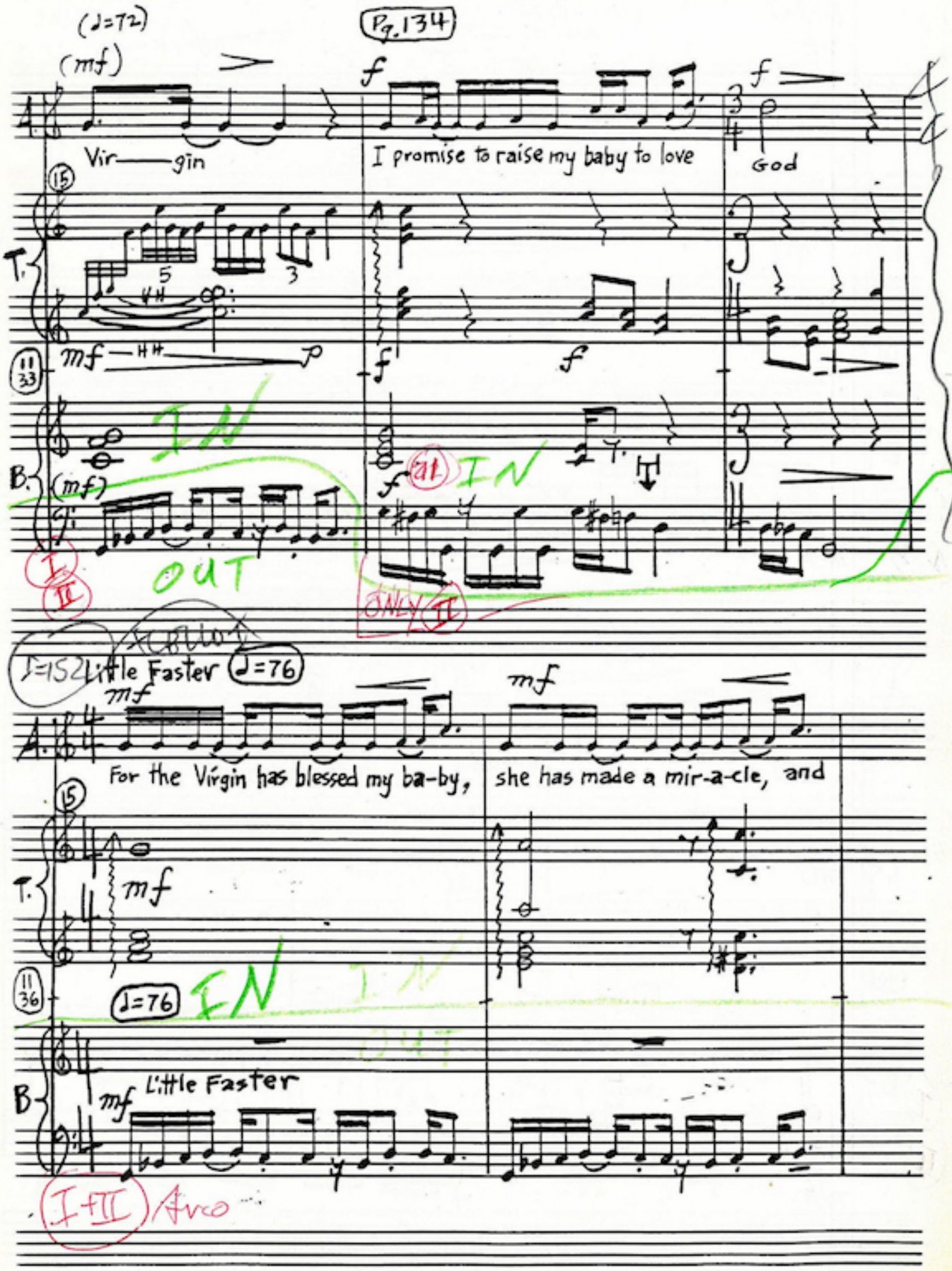

TO NEXT PAGE

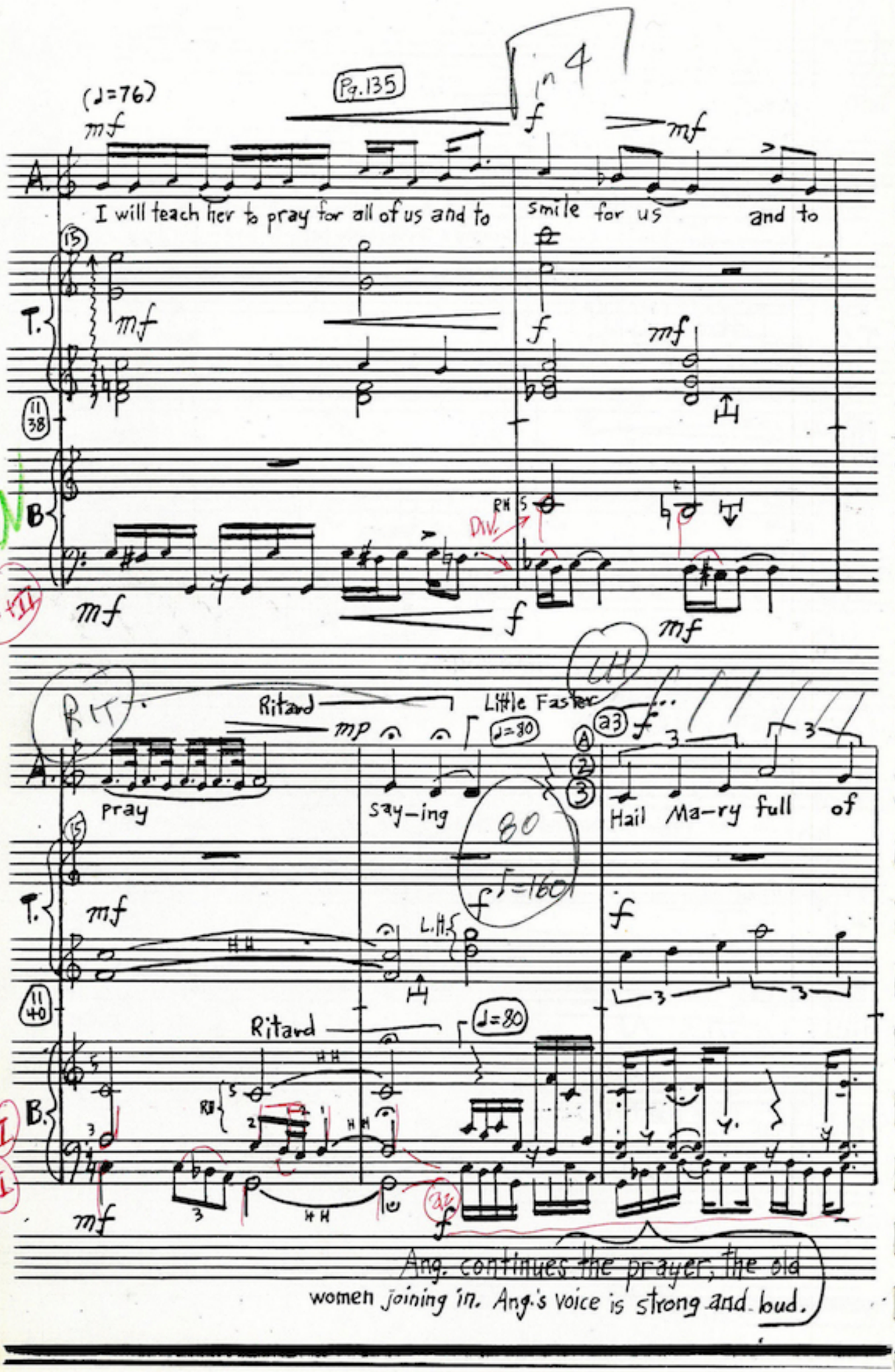

(♩=76)
Pg.130
mir—i—cle.
She
loves
my
ba—by and I
re—pay the
Vir—gi—n
I
Pro—mise
gliss.
Ped
off

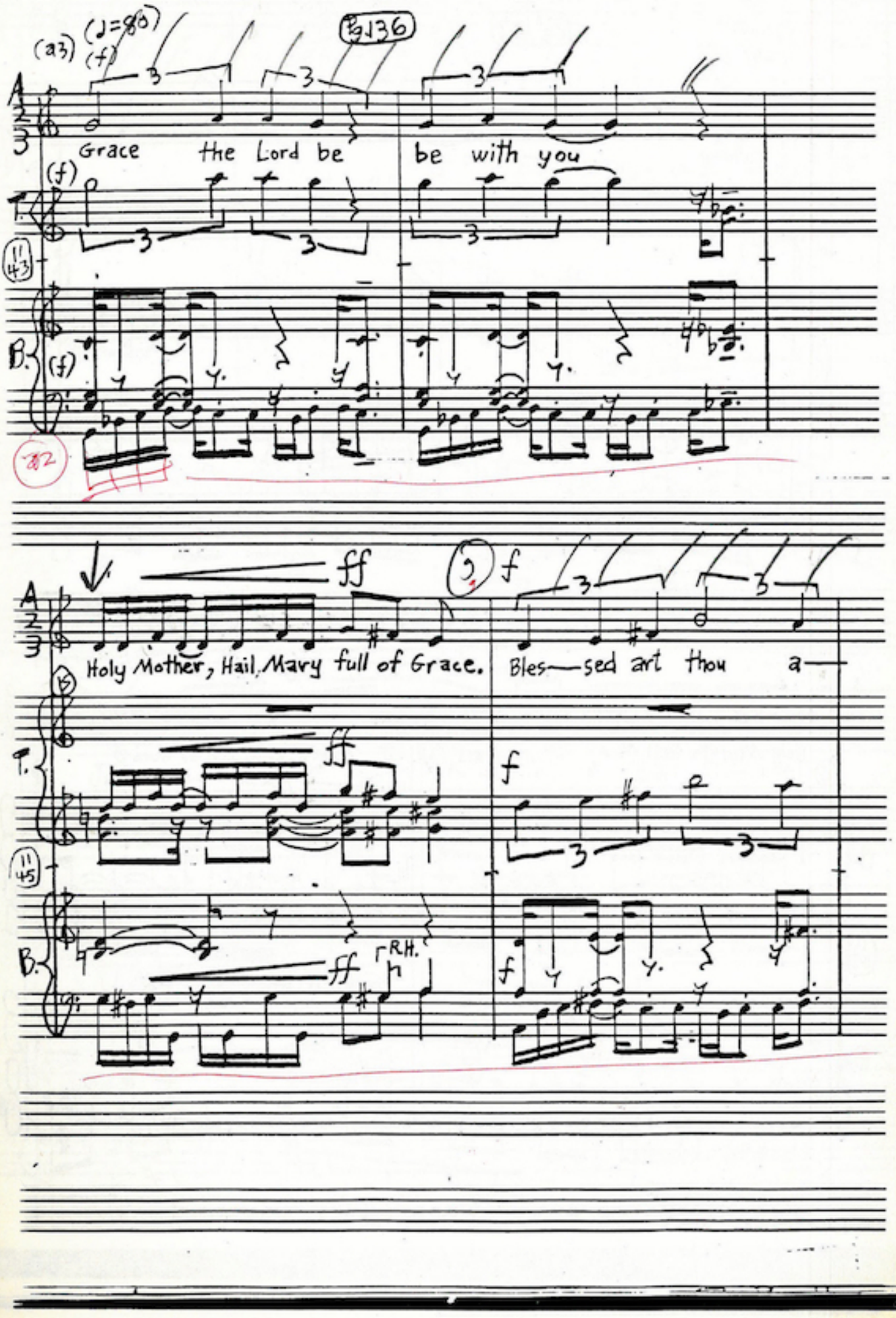

Pg131
♩=92
♩=76
p
ff
mp
gliss
A.
to
raise my baby
to love the Vir—gin
T.
PH
B.
♩=92
♩=76
B.Pr.
HH
Ped
ICUE
♩=76
Ritard cres.
f
gliss
and to love—
FASTER
God.
Rit.
♩=92
♩=76

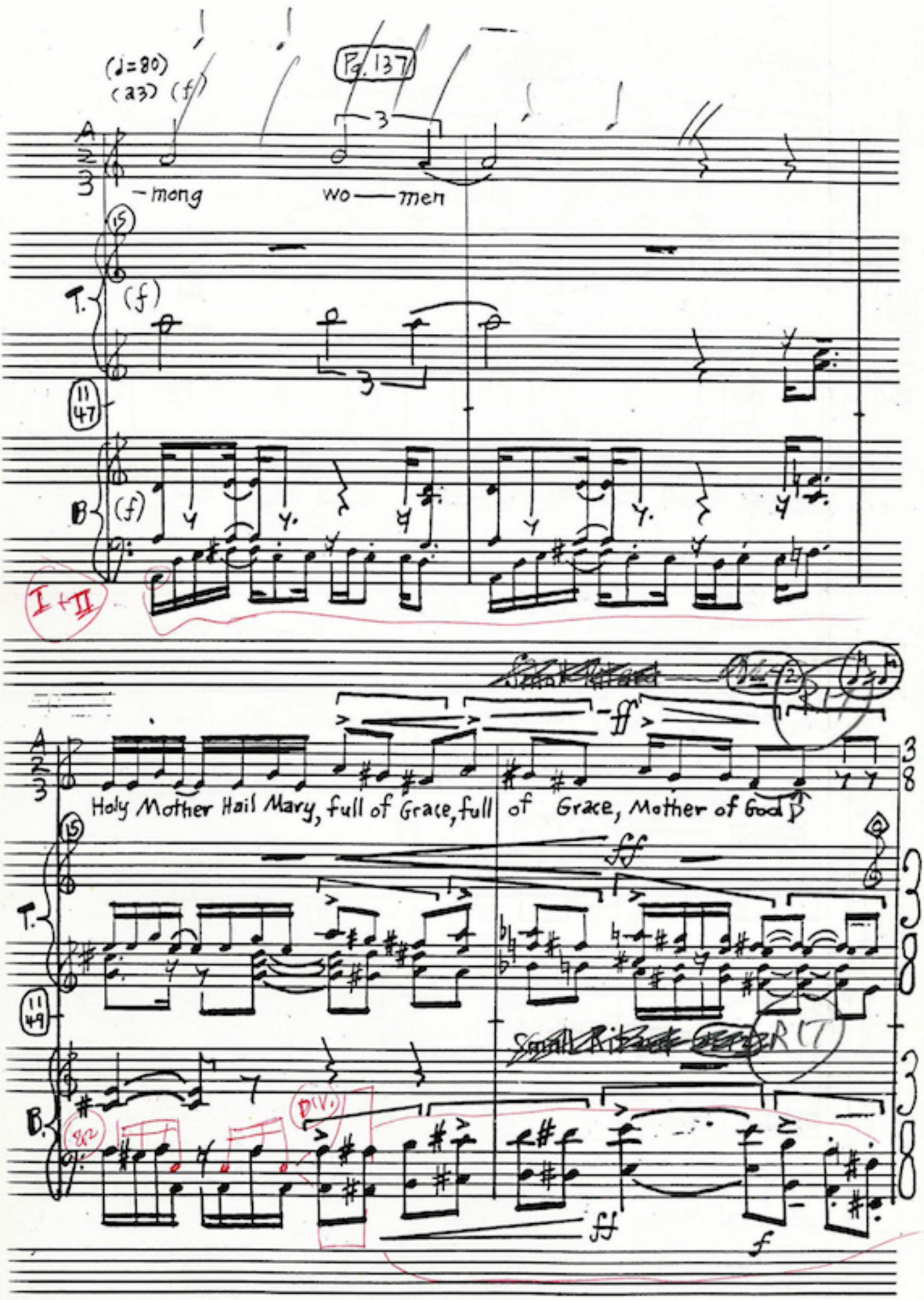

(♩=76)
Pp.132
NOQ
gliss
♩=92
♩=76
Rit.
for the Vir—gin has blessed my baby and I will teach her to
T.Pn
B.Pn
Ped
A Tempo ♩=76
COLLO I SOLO
in 8
pray
Slow ♩=69
♩=76
♩=138
slow ♩=69
IN
OUT
tenuto
Pizz

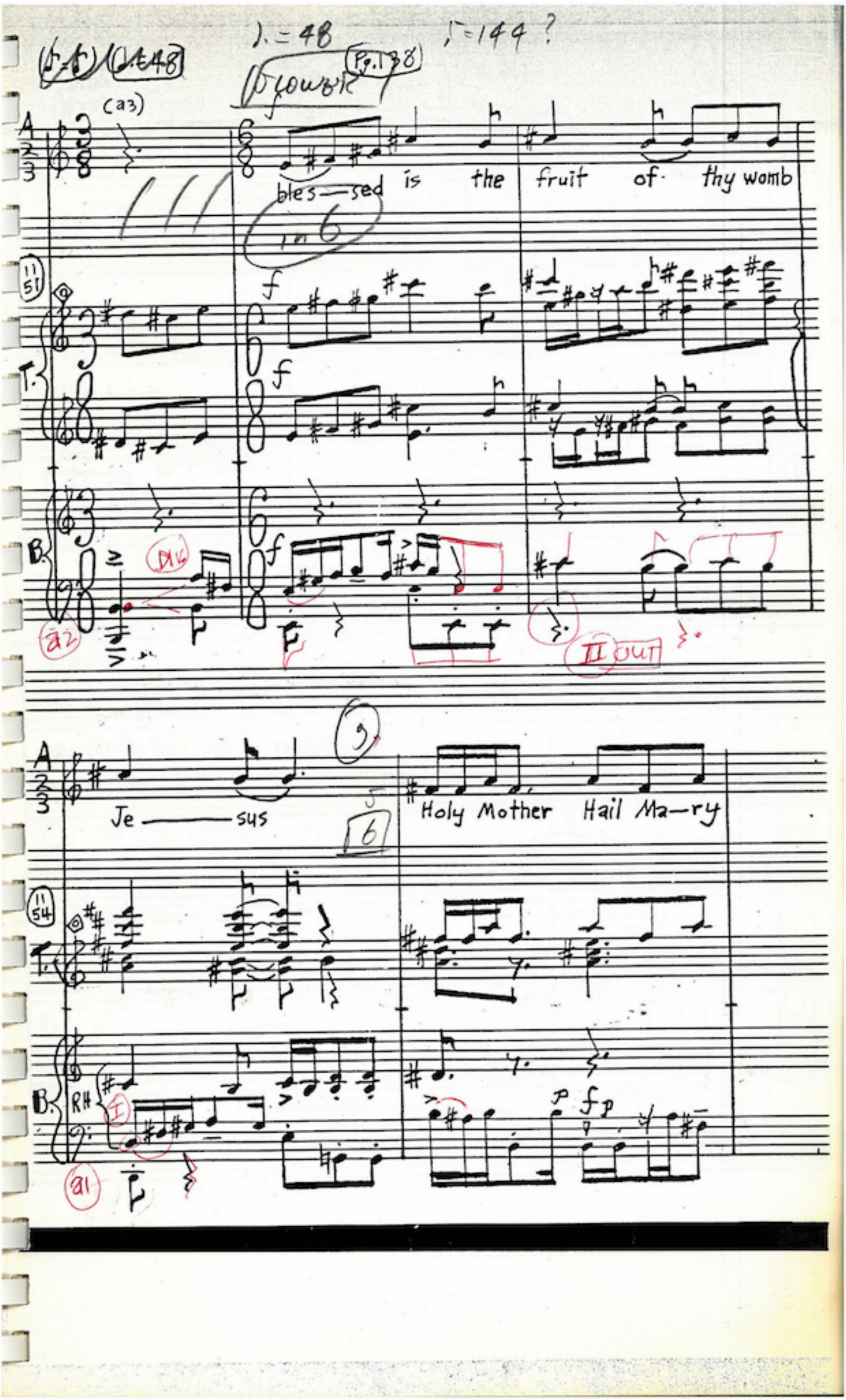

(♩=69)
Pg.133
Cello II
mf
The
A.
15
T.
ff
ff
f
f
f
11 28
B.
ff
IN
ff
II arco
ADD
f
II ARCO
I Pizz
mp
OUT
mf
f
8VA II
I Pizz
I=144
Little Faster
♩=72
mf
A
Virgin has made a mir-a-cle, She loves my baby and I repay the
15
T.
mf
5
3
5
3
HH
HH
HH
11 31
mf
p
mf
p
IN
B
♩=72
loco
(a) Arco
I
mf
ARCO
OUT
III


(♩=72)
Pg. 134
(mf)
Vir—gin
I promise to raise my baby to love
God
T.
B.
IN
OUT
ONLY II
I
II
♩=152 Little Faster ♩=76
For the Virgin has blessed my ba-by,
she has made a mir-a-cle, and
♩=76
Little Faster
I+II Arco

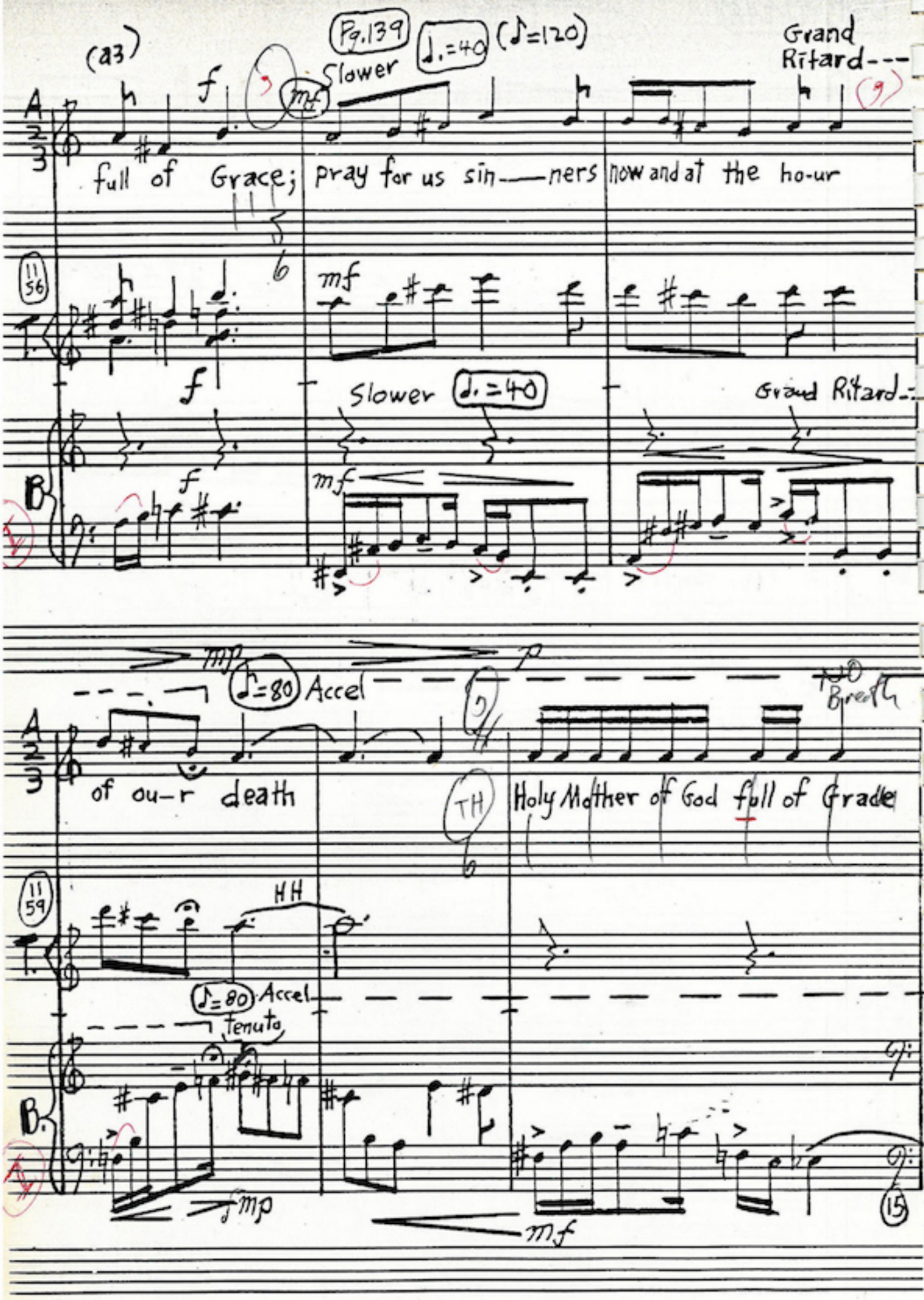

(♩=76)
Pg.135
in 4
mf
f
A.
I will teach her to pray for all of us and to
smile for us
and to
T.
B.
IV
I+II
RH
DIV.
Ritard
Little Faster
mp
♩=80
pray
say-ing
Hail Ma-ry full of
80
♪=160
L.H.
Ang. continues the prayer, the old
women joining in. Ang.'s voice is strong and loud.


(a3) (♩=80) (f)
Pg 136
Grace the Lord be be with you
(f)
T.
B.
(f)
ff
f
Holy Mother, Hail Mary full of Grace. Bles—sed art thou a—
T.
B.
ff
R.H.
f


(♩=80)
(a3) (f)
Pg. 137
-mong
wo—men
(f)
(f)
I + II
Holy Mother Hail Mary, full of Grace, full of Grace, Mother of God
ff
ff
f
R (7)



♩. = 48
♩ = 144 ?
Pg. 138
(a3)
bles—sed is the fruit of thy womb
in 6
11 51
T.
B.
a2
II OUT
9
Je——sus
5
6
Holy Mother Hail Ma—ry
11 54
T.
B.
RH
I
a1


(a3)
Pg.139
Slower
♩.=40
(♪=120)
Grand Ritard---
full of Grace; pray for us sin—ners now and at the ho-ur
Slower
♩.=40
Grand Ritard--
♪=80 Accel
No Breath
of ou-r death
TH
Holy Mother of God full of Grade
HH
♪=80 Accel
tenuto

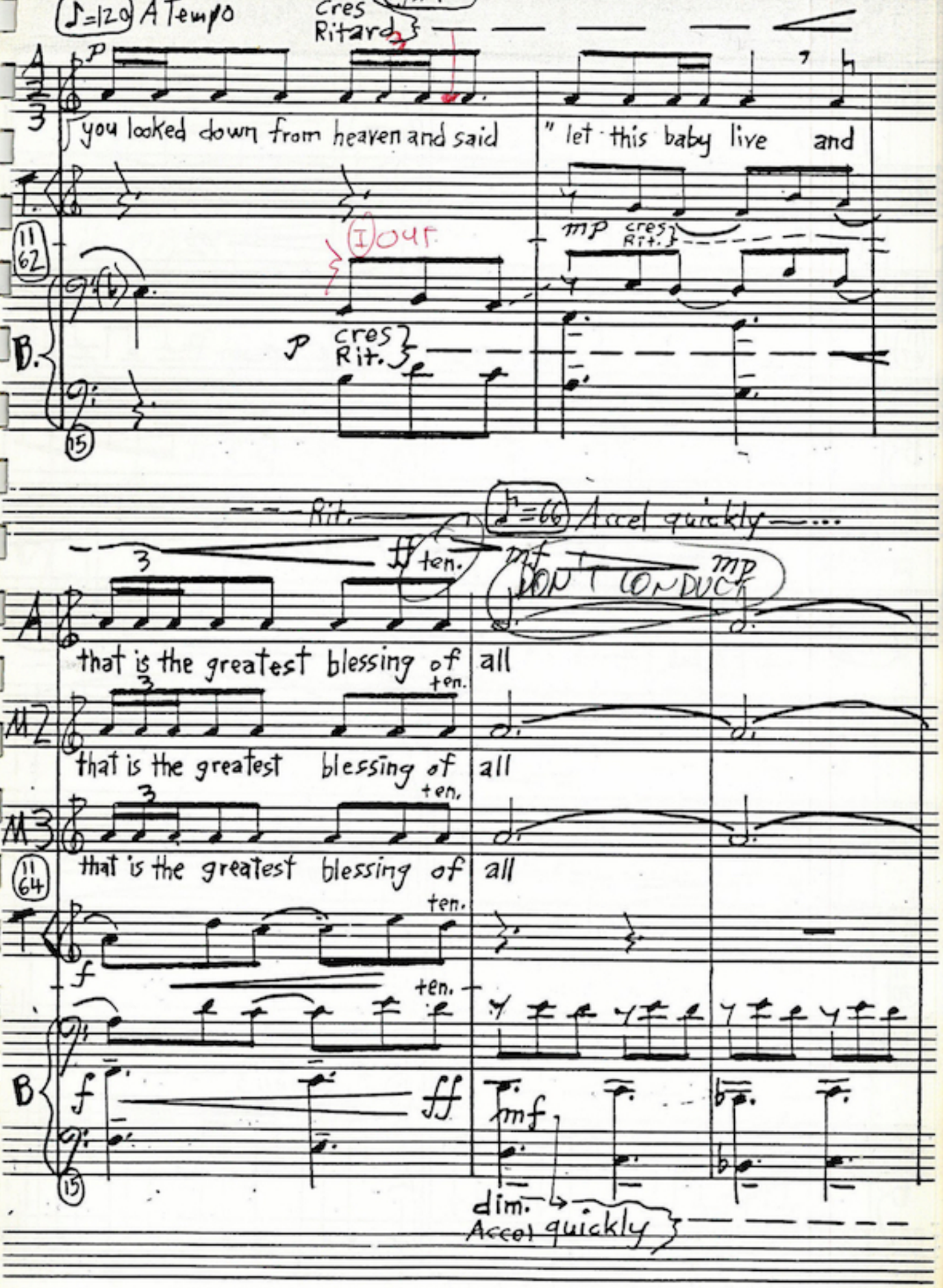
CELLI TACET TO M. 1179

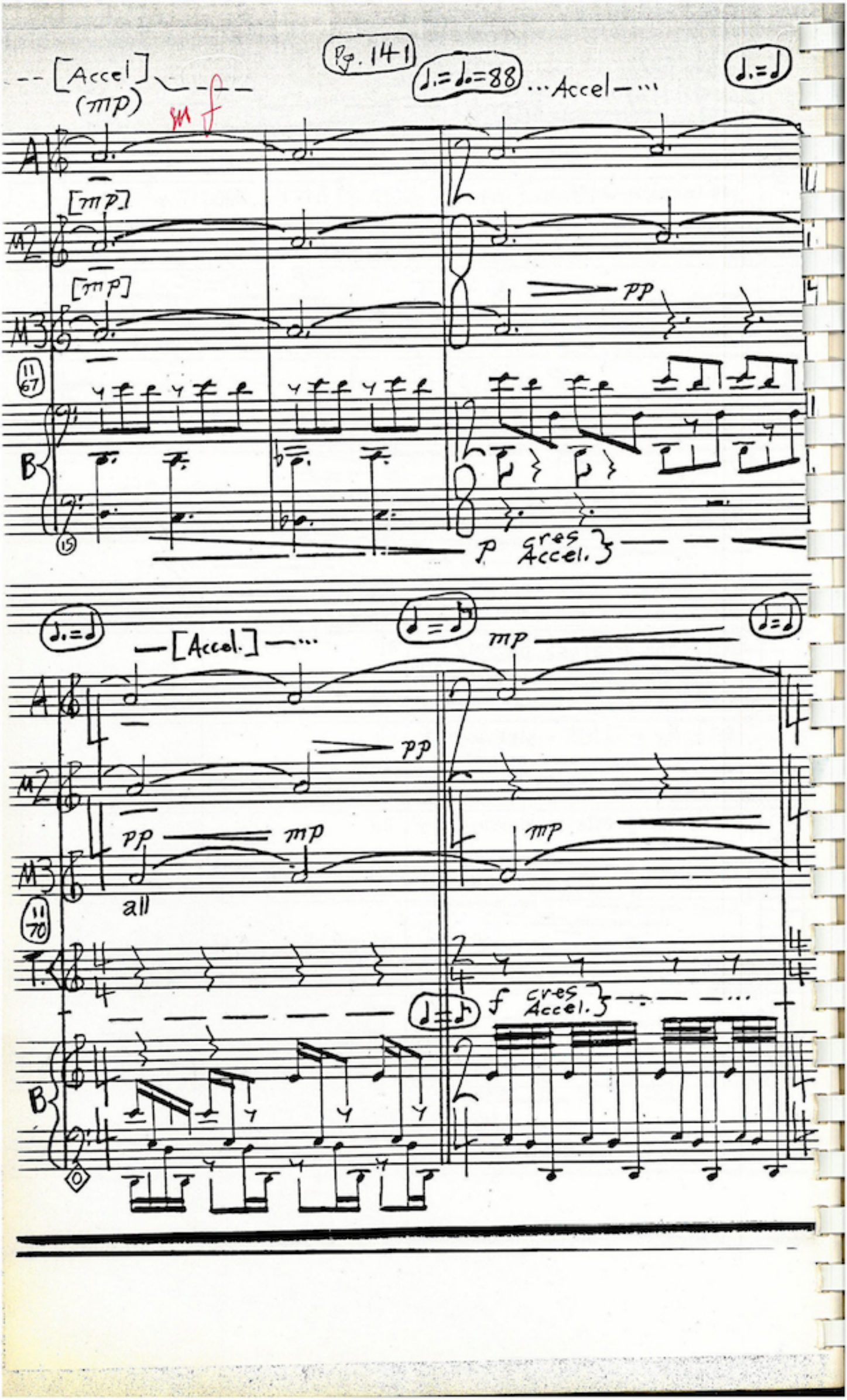
♩.=40 (a3)

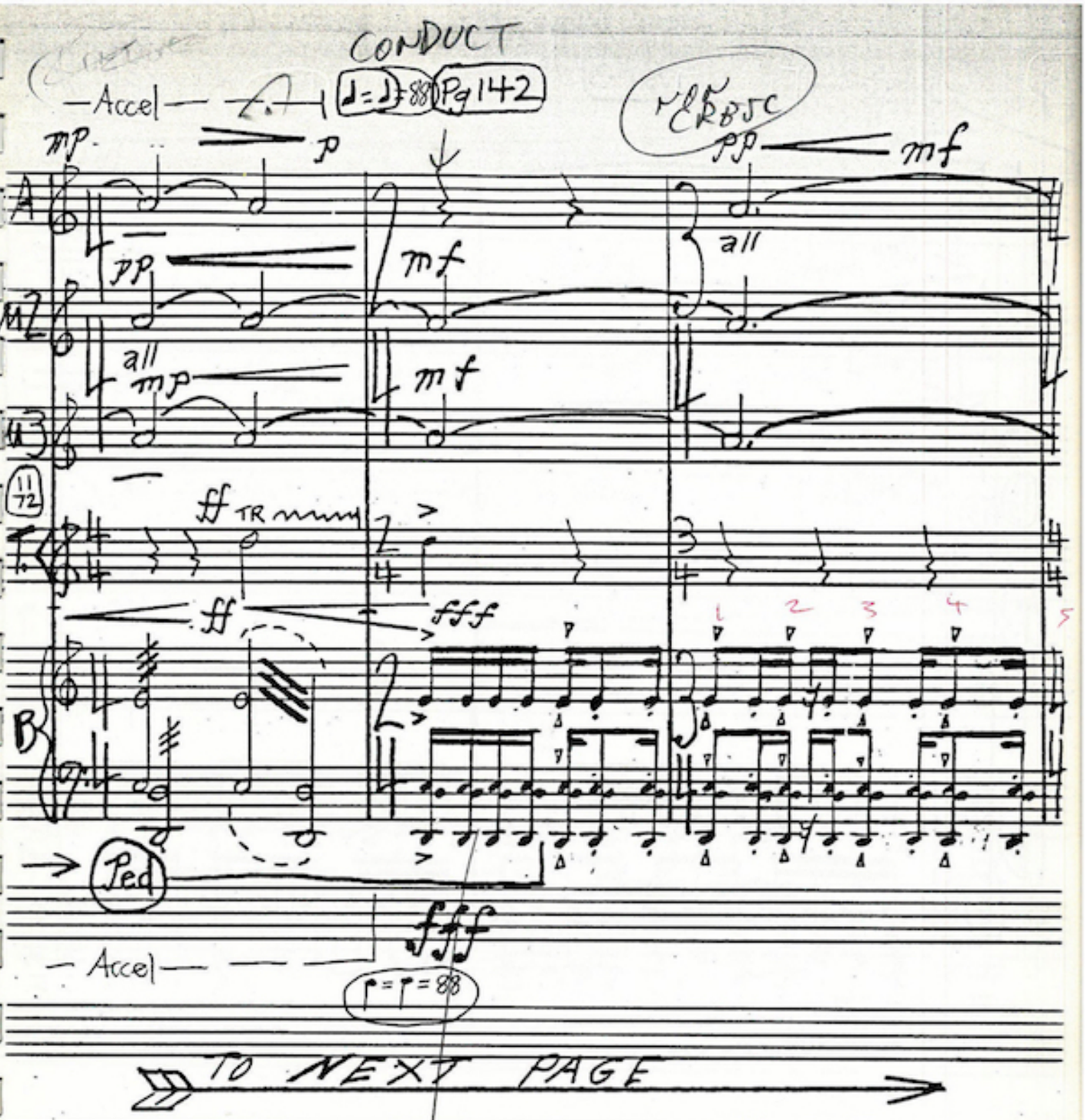
♪=120 A Tempo

Pg. 140

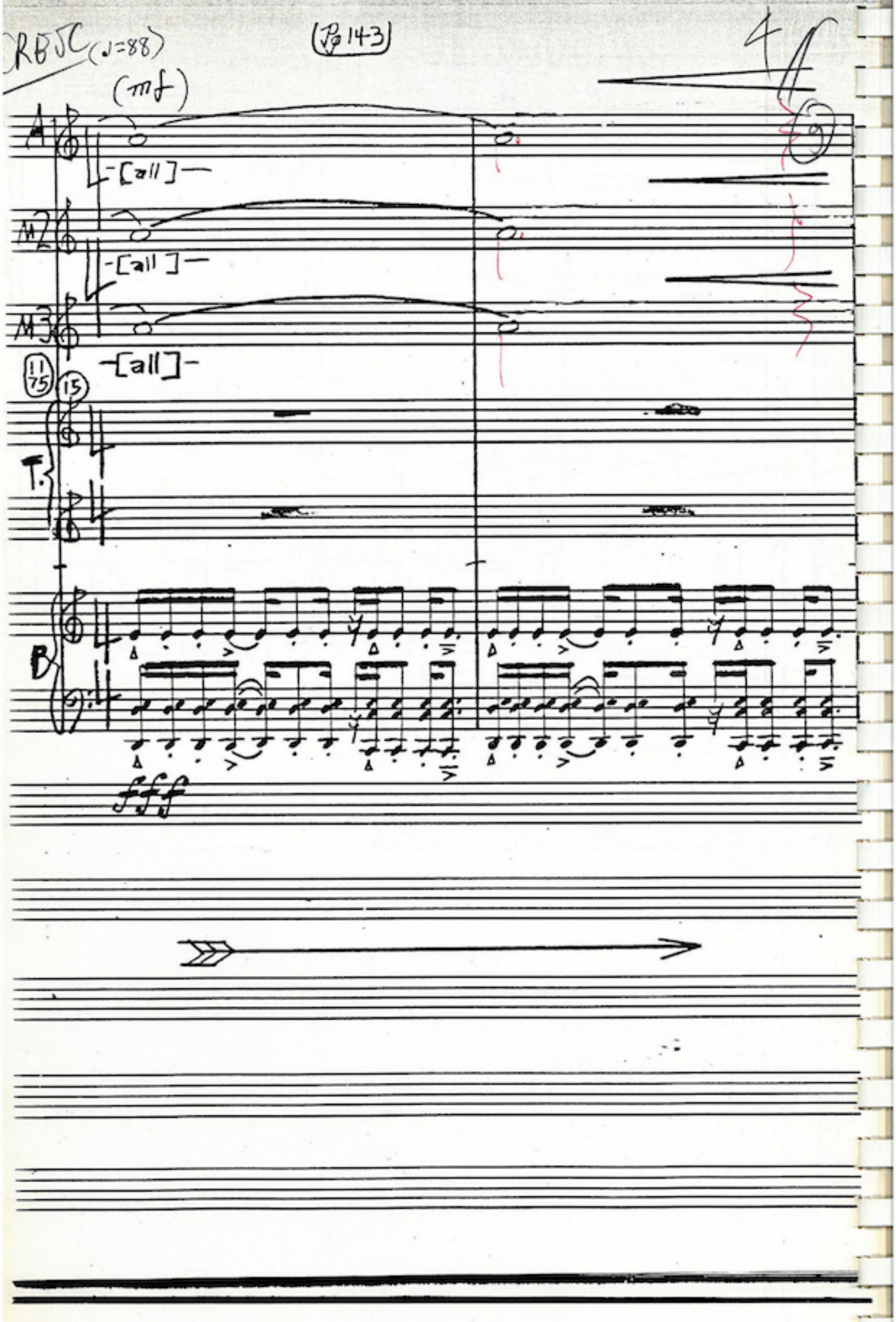
Cres
Ritard




Pg. 141
[Accel]
(mp)
mf
♩.=♩.=88
...Accel—...
♩.=♩
[mp]
[mp]
pp
11/67
15
p cres
Accel.
♩.=♩
—[Accel.]—...
mp
pp
pp
mp
mp
all
11/70
f cres
Accel.



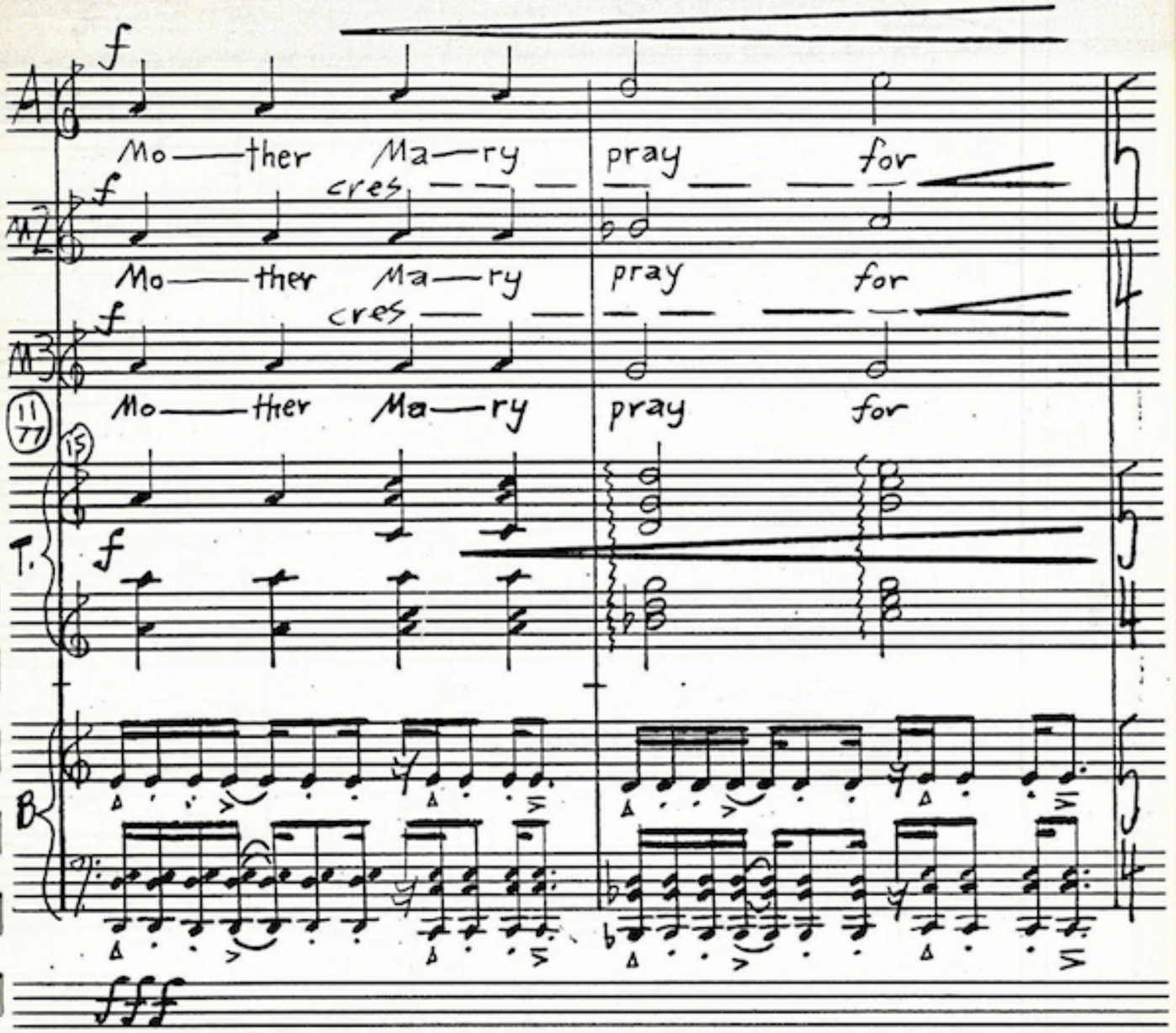
Thick HOLY MOTHER

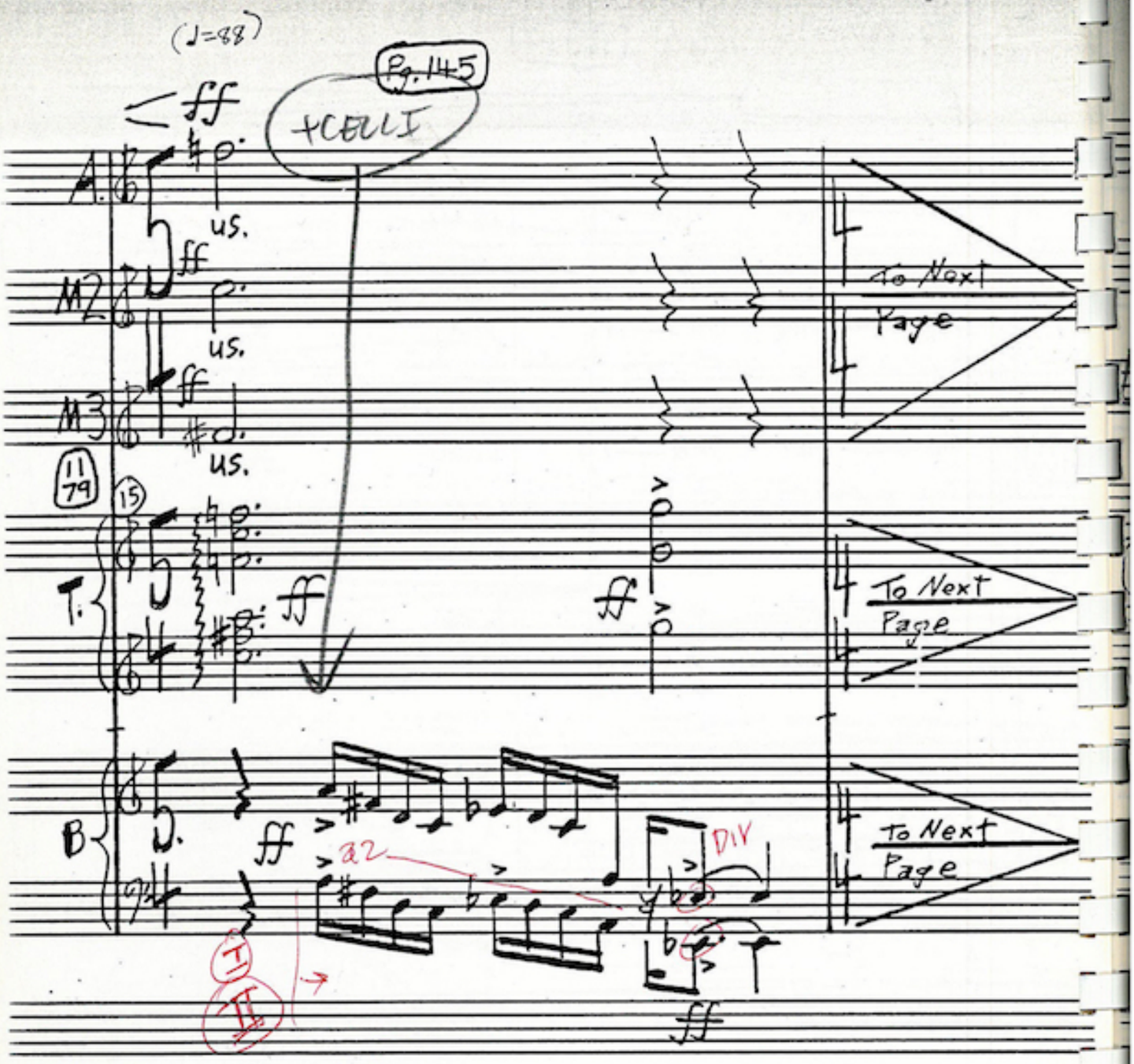


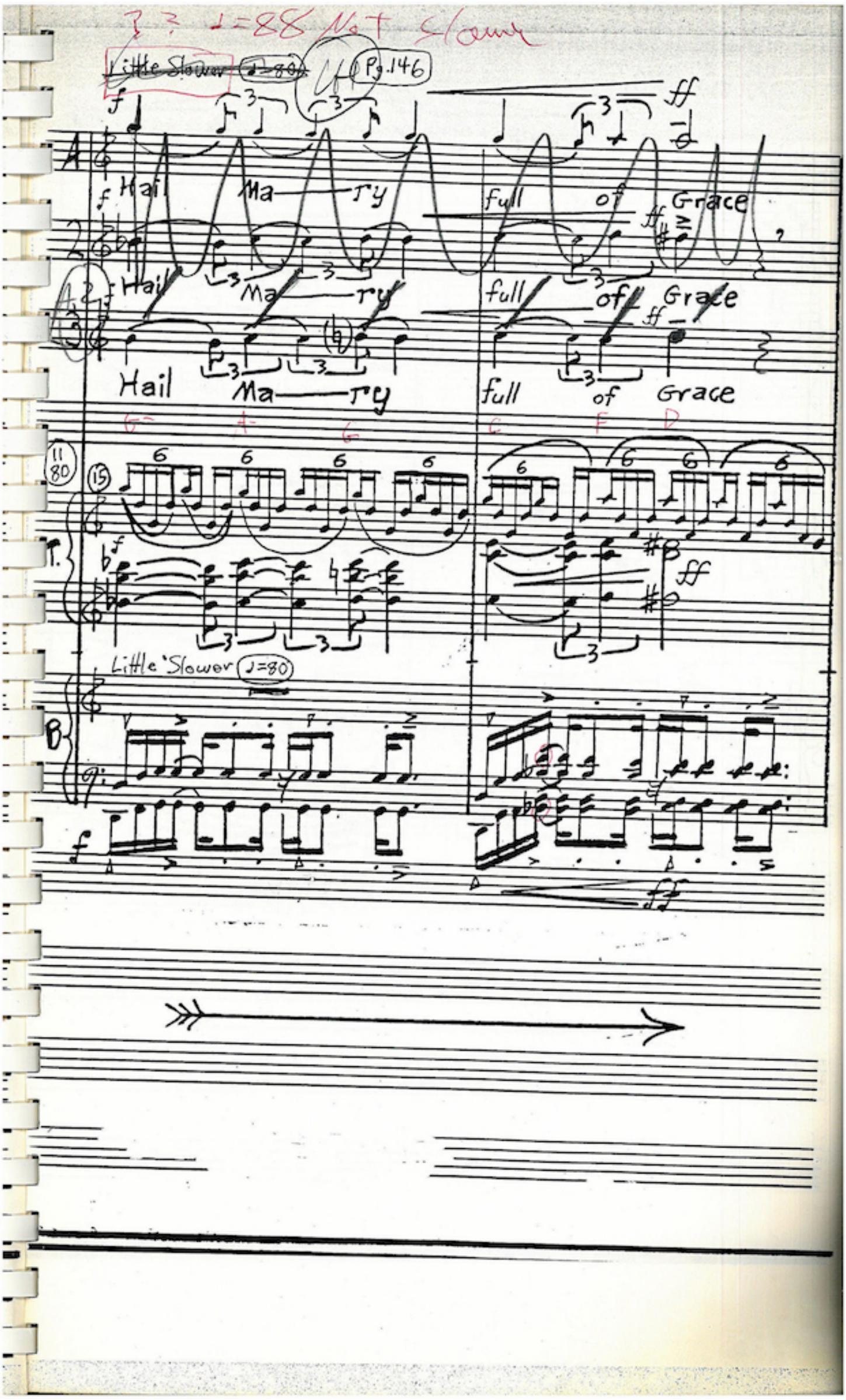
RBJC (♩=88)
(Pg 143)
(mf)
A
-[all]-
M2
-[all]-
M3
-[all]-
11
75
15
T.
B
fff

(♩=88)

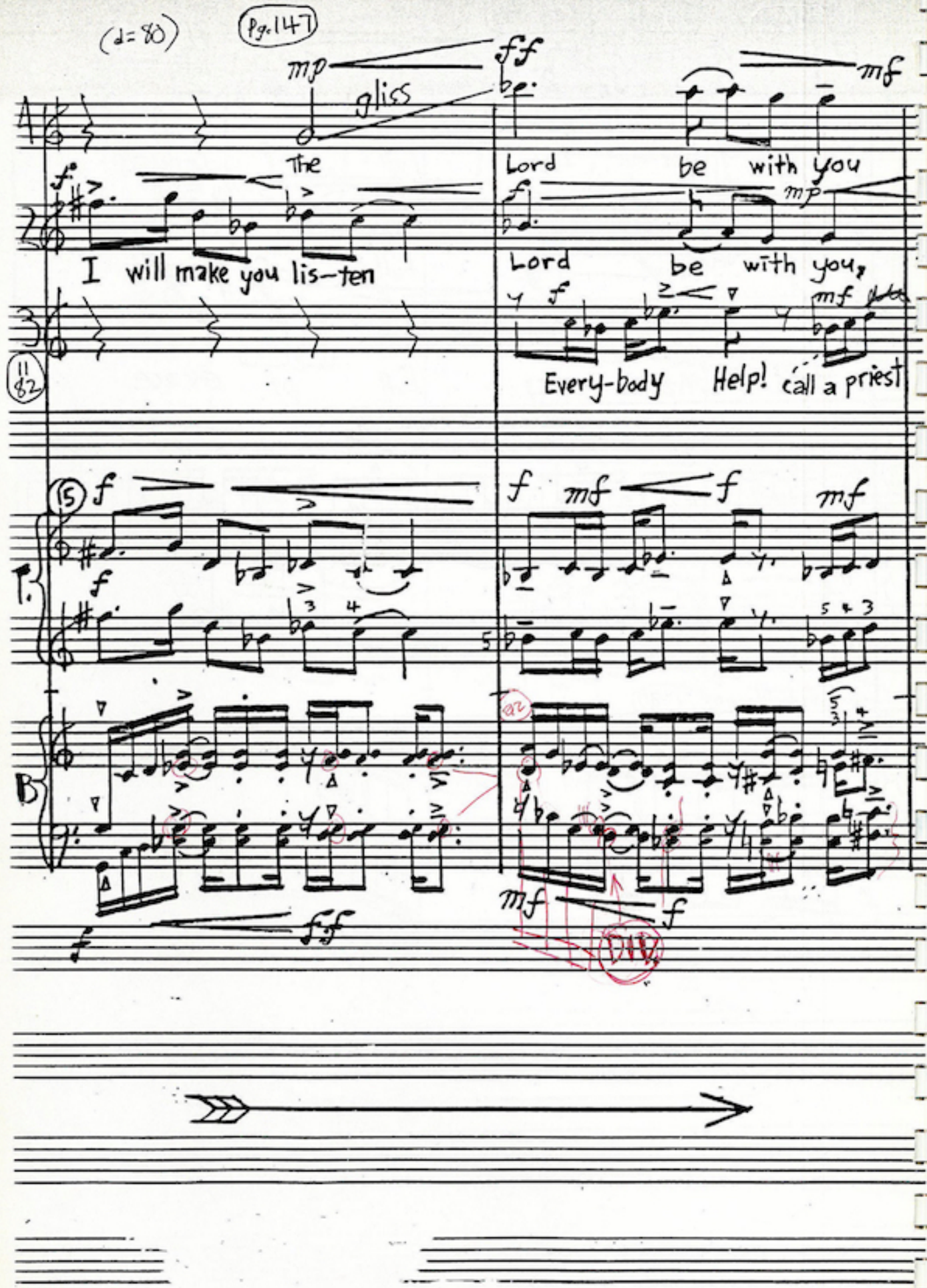
Pg.144

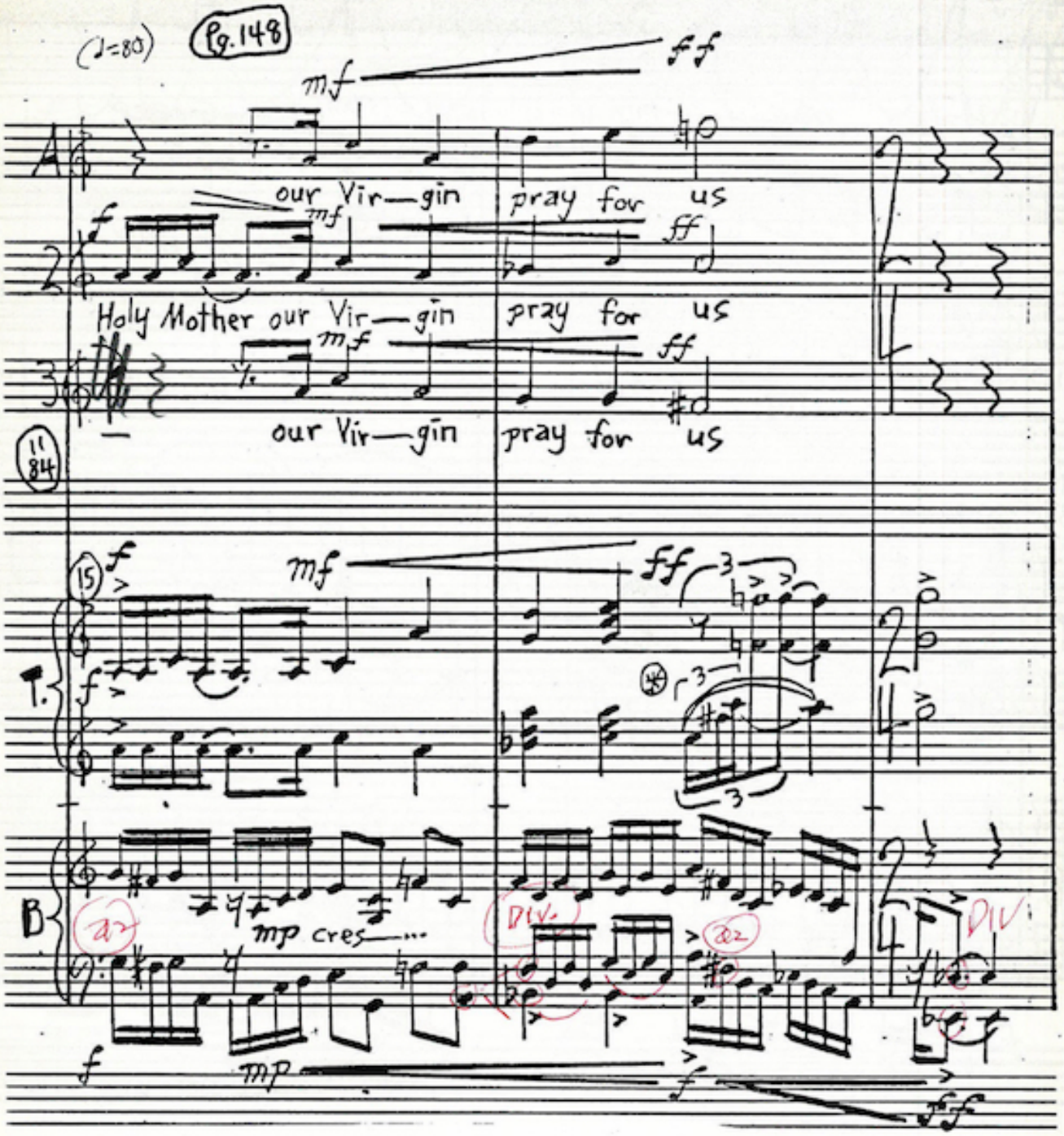

f
A
Mo — ther Ma — ry pray for
f
cres
A2
Mo — ther Ma — ry pray for
f
cres
A3
Mo — ther Ma — ry pray for
11/77
15
T.
f
B
fff


(♩=88)
Pg. 145
+CELLI
ff
A.
us.
M2
us.
M3
us.
11
79
15
T.
ff
ff
To Next Page
To Next Page
To Next Page
B
ff
a2
DIV
I
II
ff

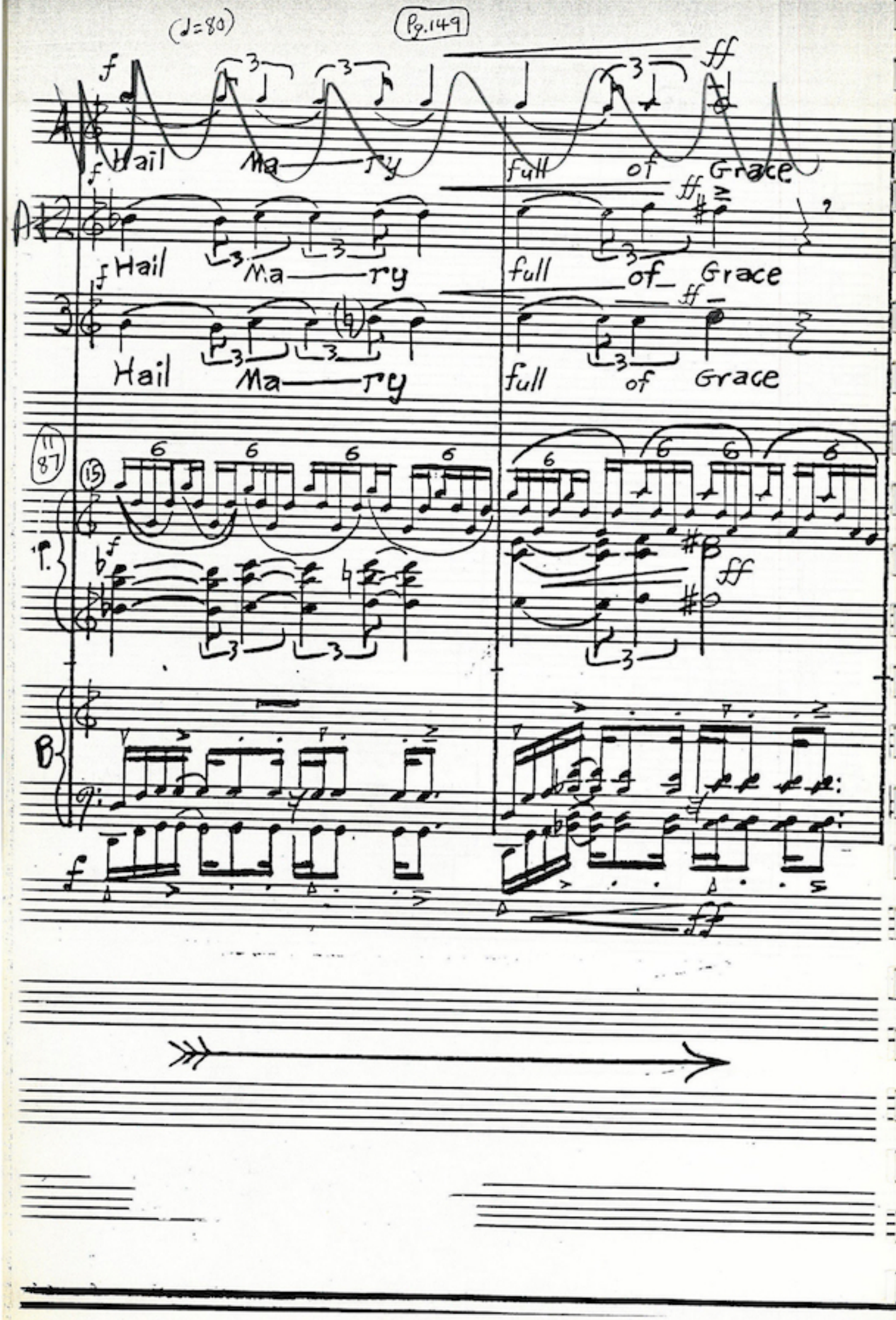


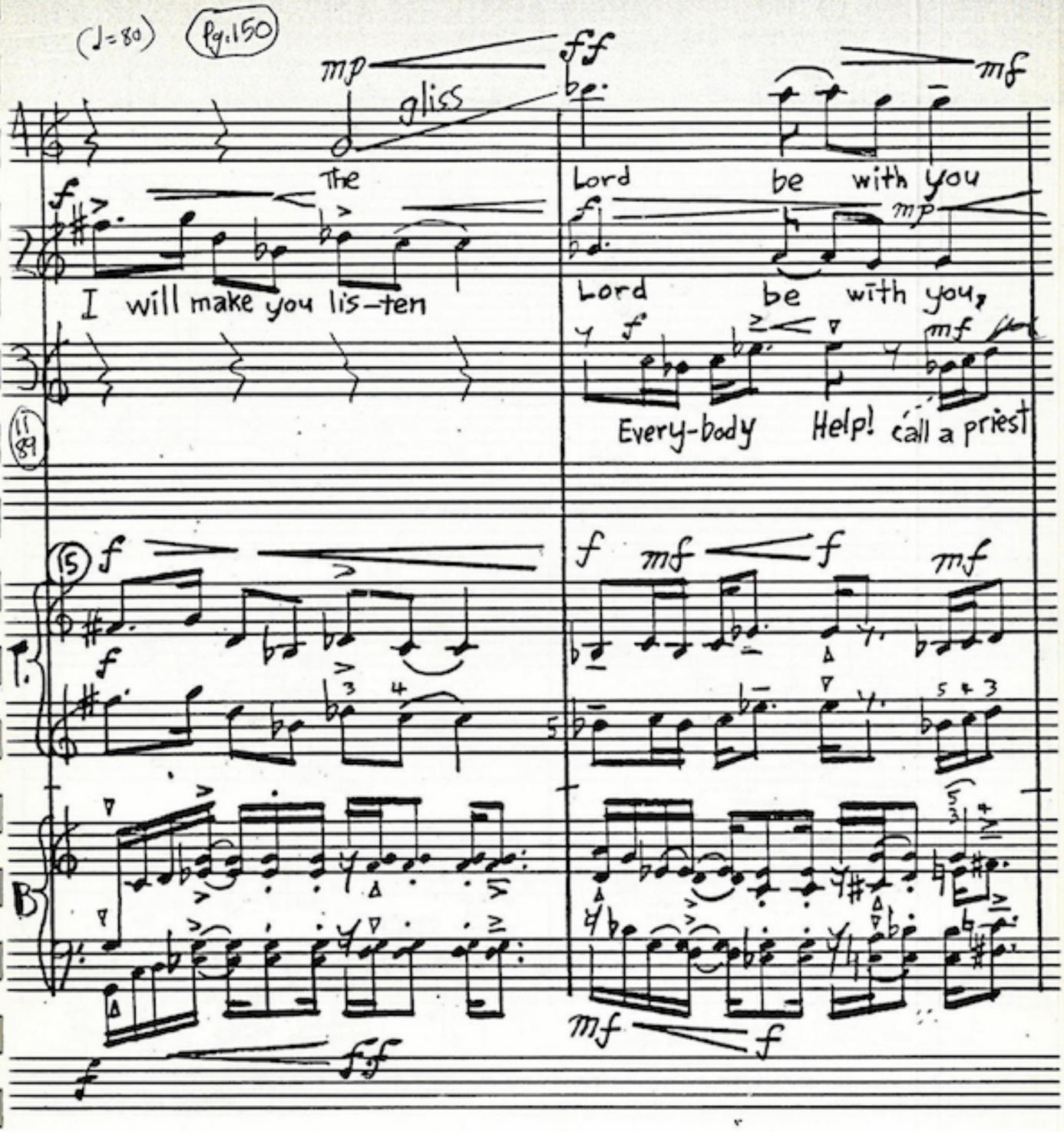
Little Slower ♩=80
Pg.146
A
Hail Ma—ry full of Grace
Hail Ma—ry full of Grace
Hail Ma—ry full of Grace
G A G C F D
11 80
15
T.
Little Slower ♩=80
B

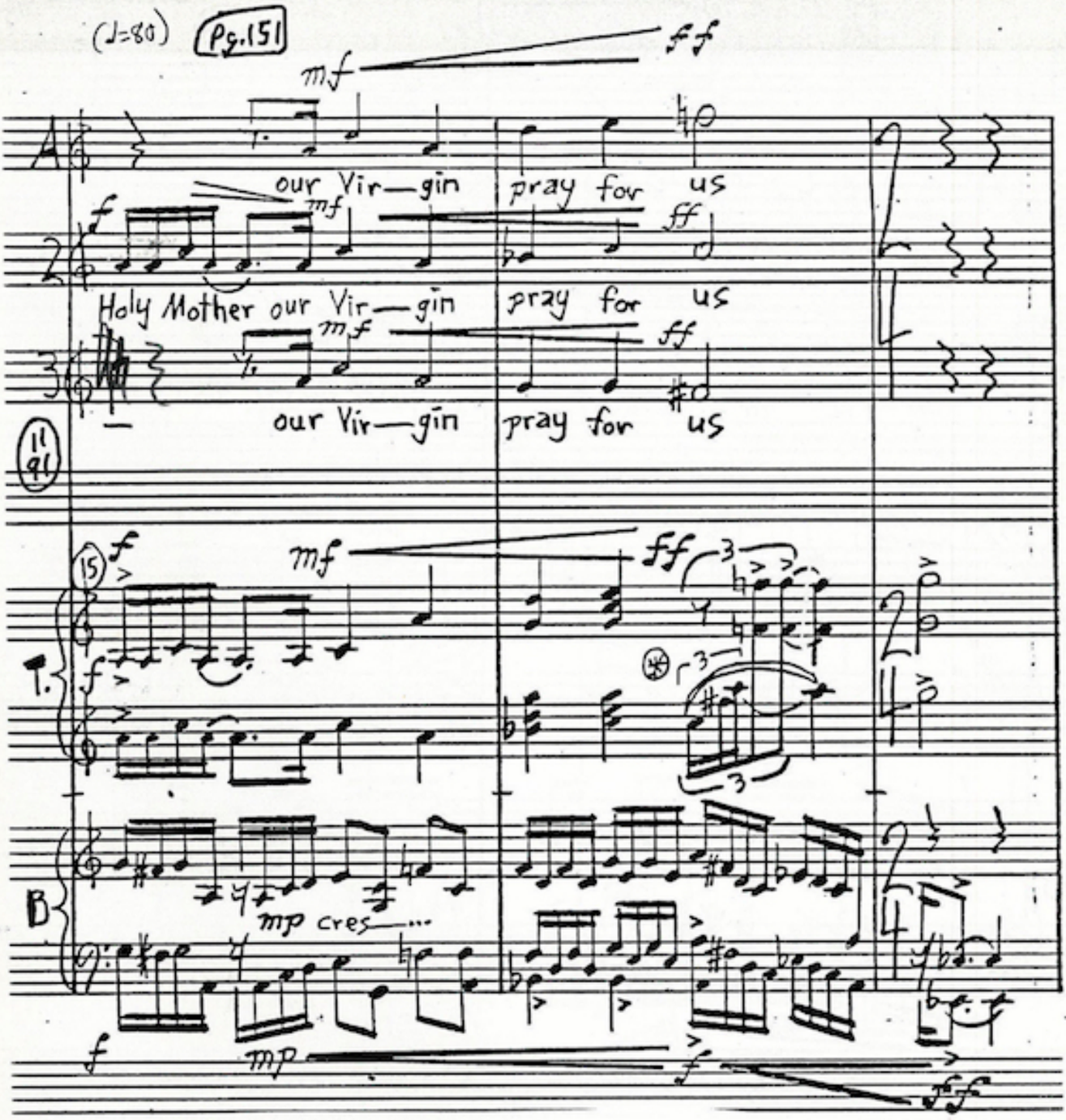

(d=80)
Pg. 147
gliss
The
Lord be with you
I will make you lis-ten
Lord be with you,
Every-body Help! call a priest
11 82
T.
B.
DIB



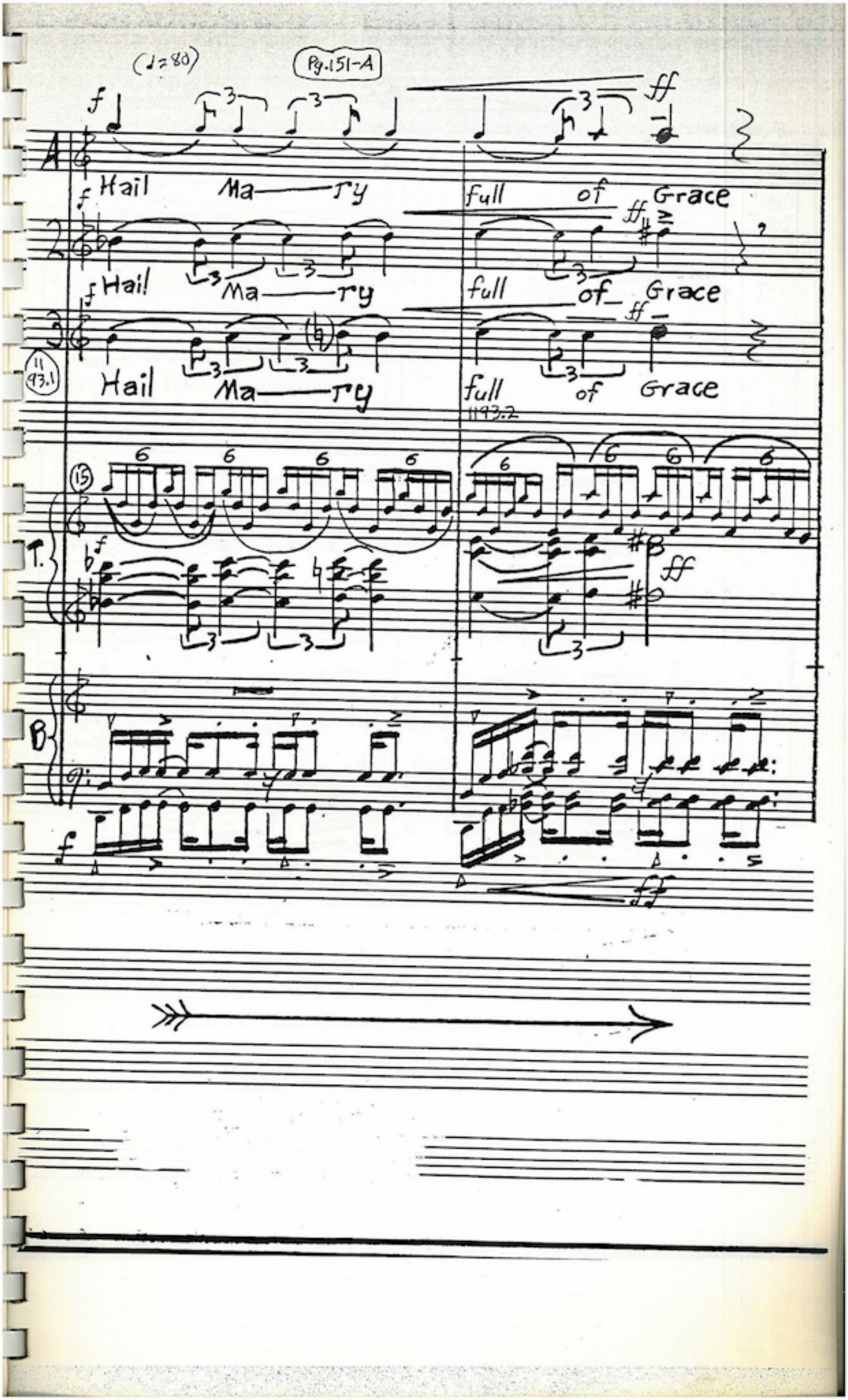
(*) Hold down all notes under double slur.

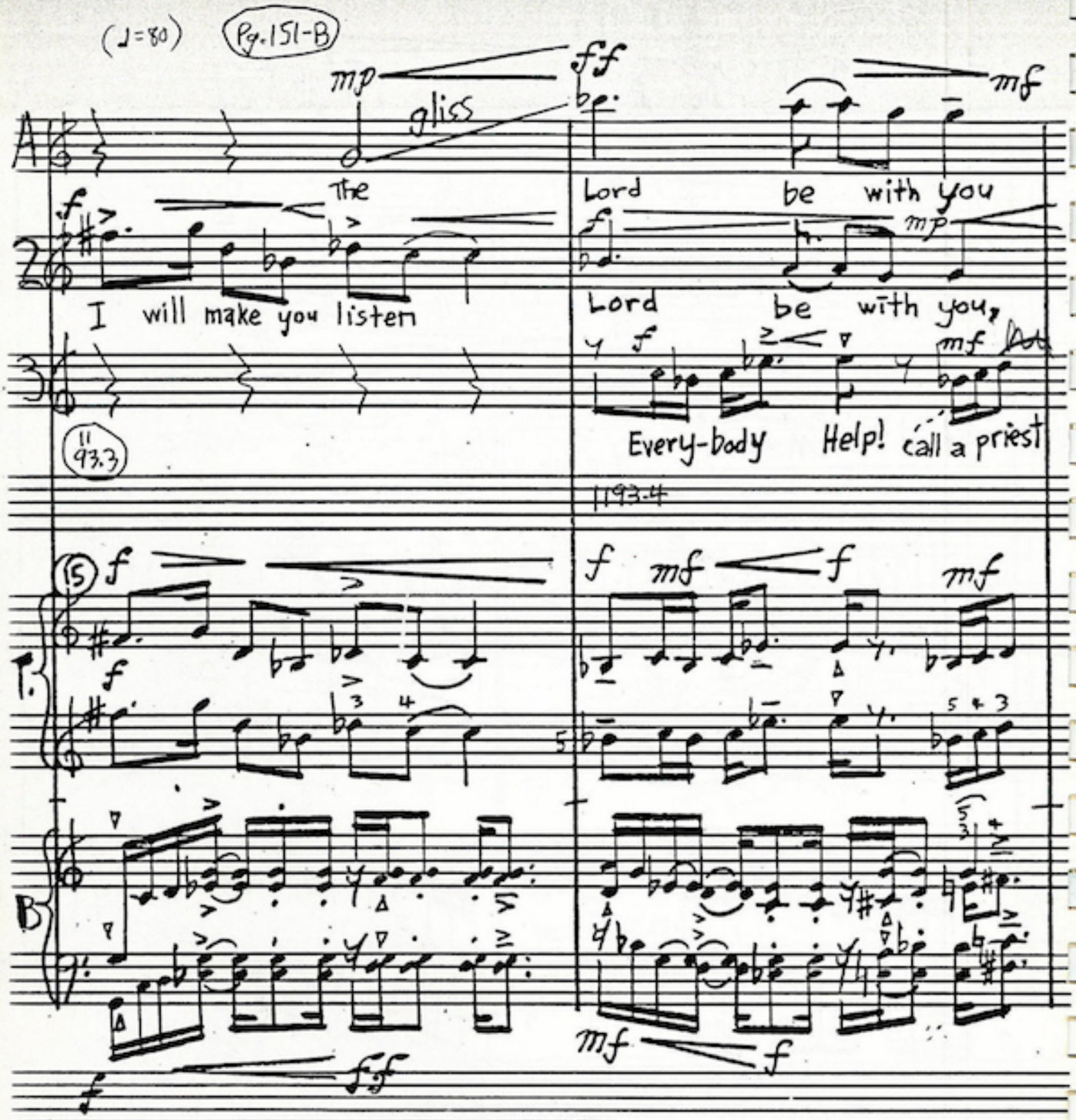

(♩=80)
Pg.149
A
Hail Ma—ry full of Grace
A#2
Hail Ma—ry full of Grace
3
Hail Ma—ry full of Grace
11
87
15
T.
B

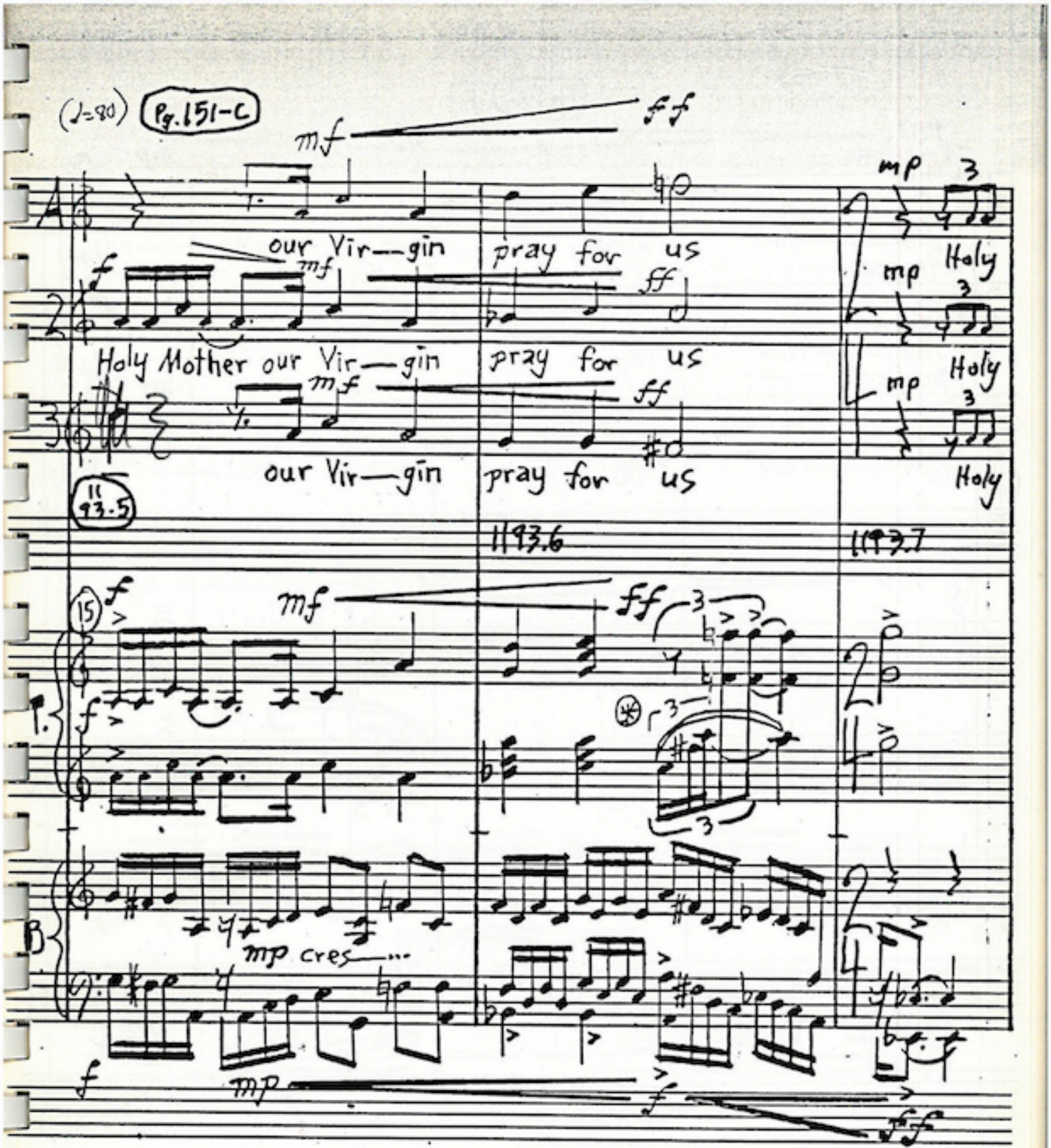

(♩=80)
Pg.150
gliss
The
Lord
be with you
I will make you lis-ten
Lord
be with you,
Every-body
Help! call a priest
11 89
15
T.
B



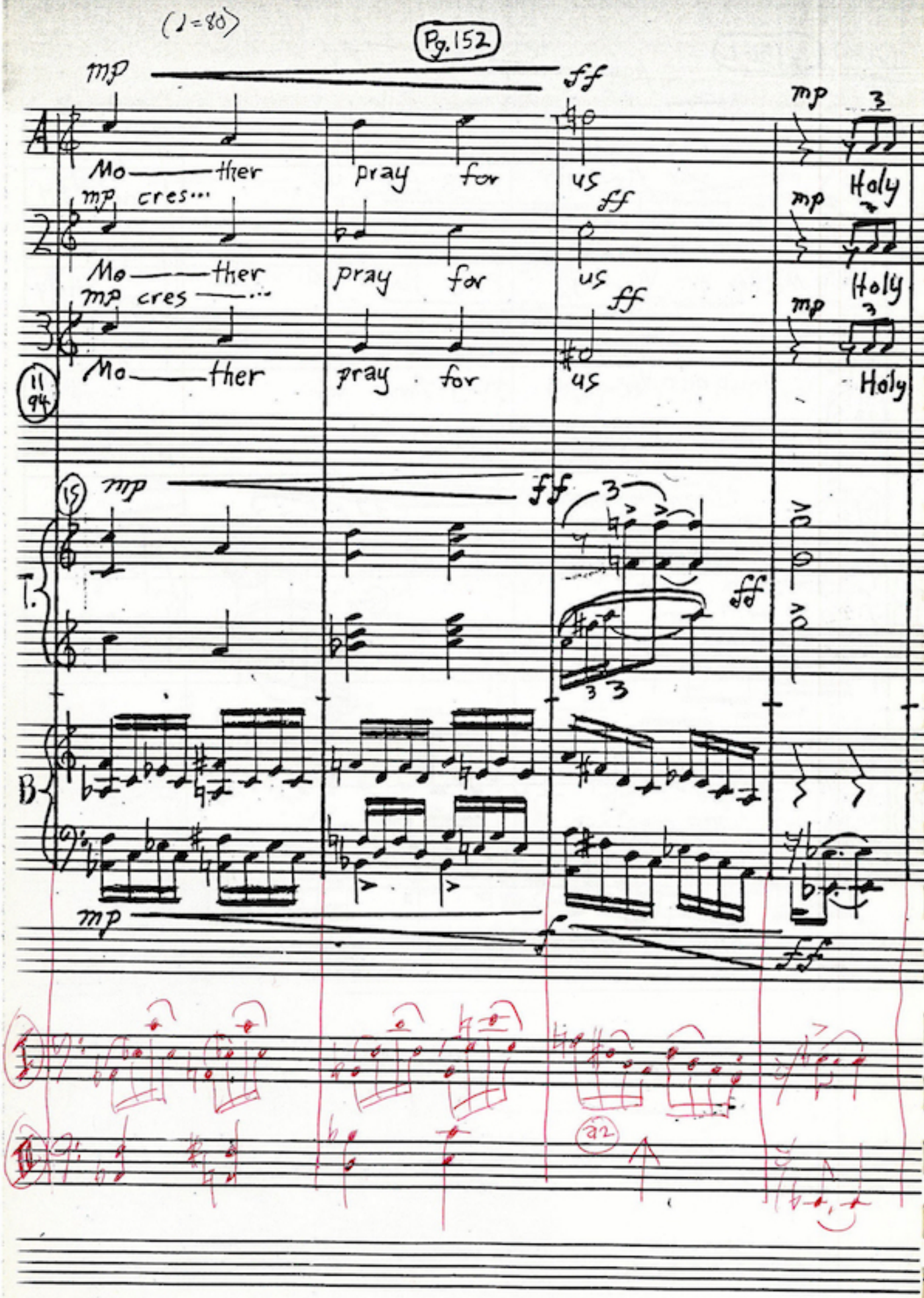
⊛ hold down all notes under double slur.

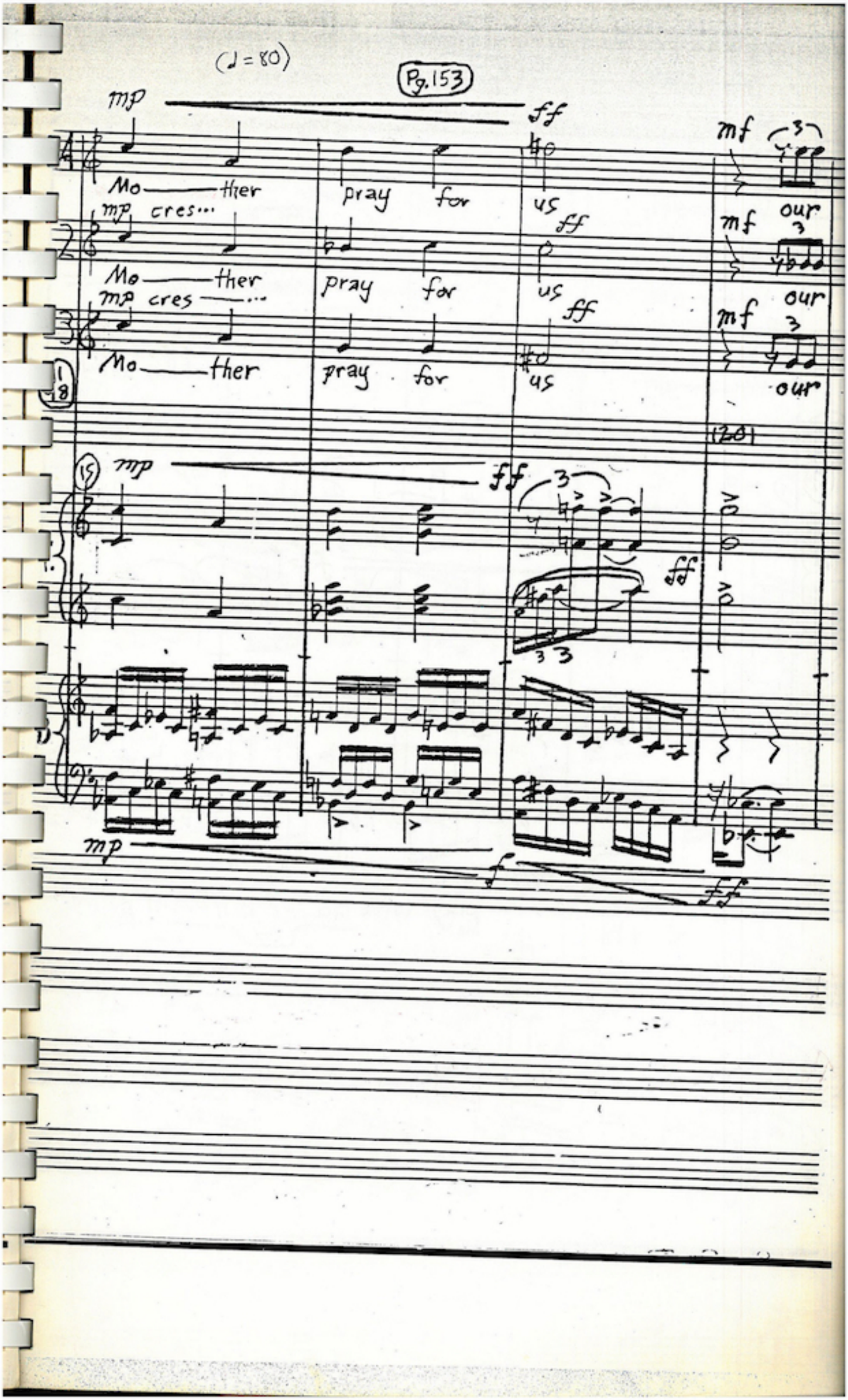

(♩=80)
Pg.151-A
A
Hail Ma—ry
full of Grace
Hail Ma—ry
full of Grace
Hail Ma—ry
full of Grace
T.
B

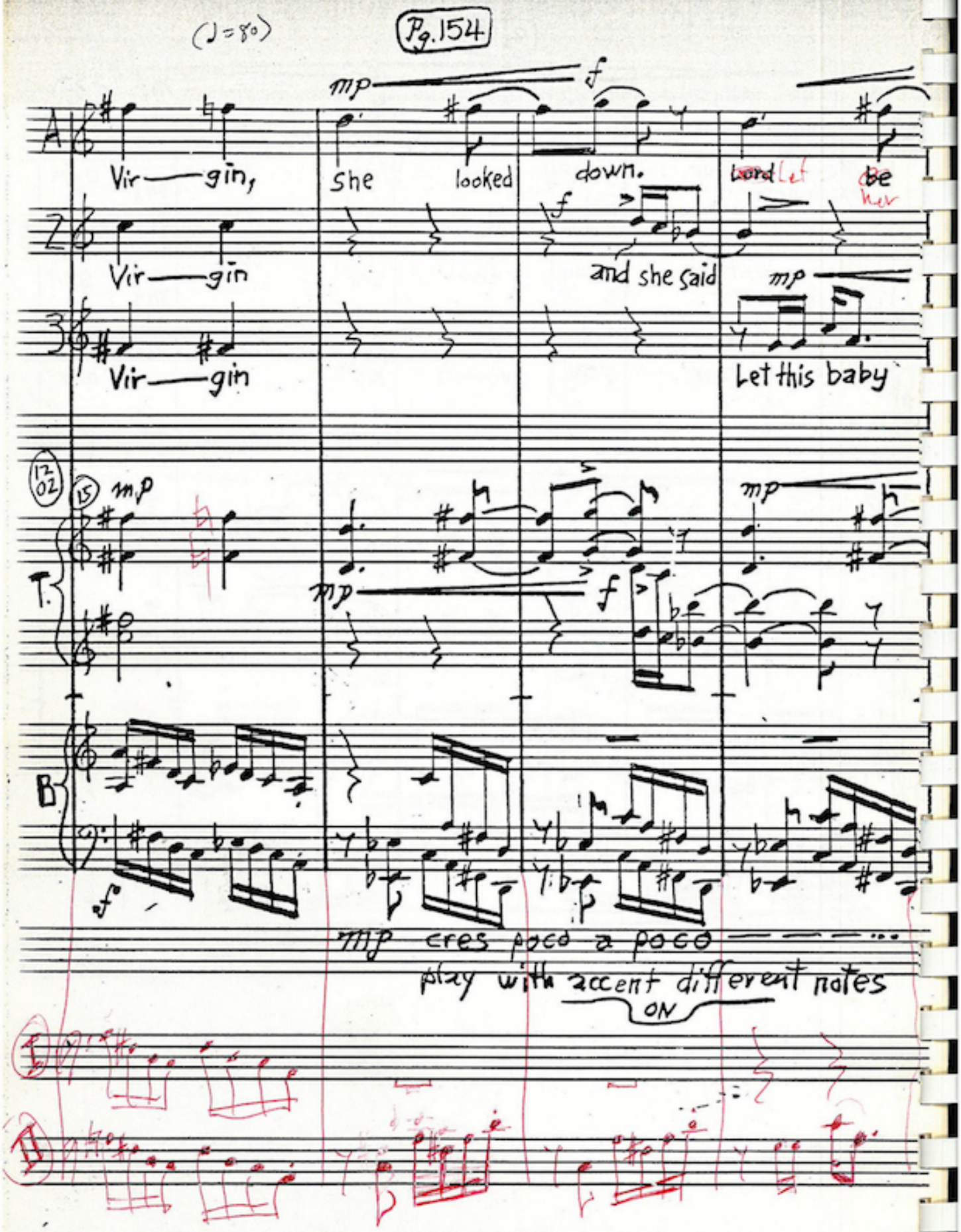

(♩=80)
Pg.151-B
gliss
The
Lord
be with you
I will make you listen
Lord
be with you,
Every-body
Help!
call a priest
1193.4
T.
B

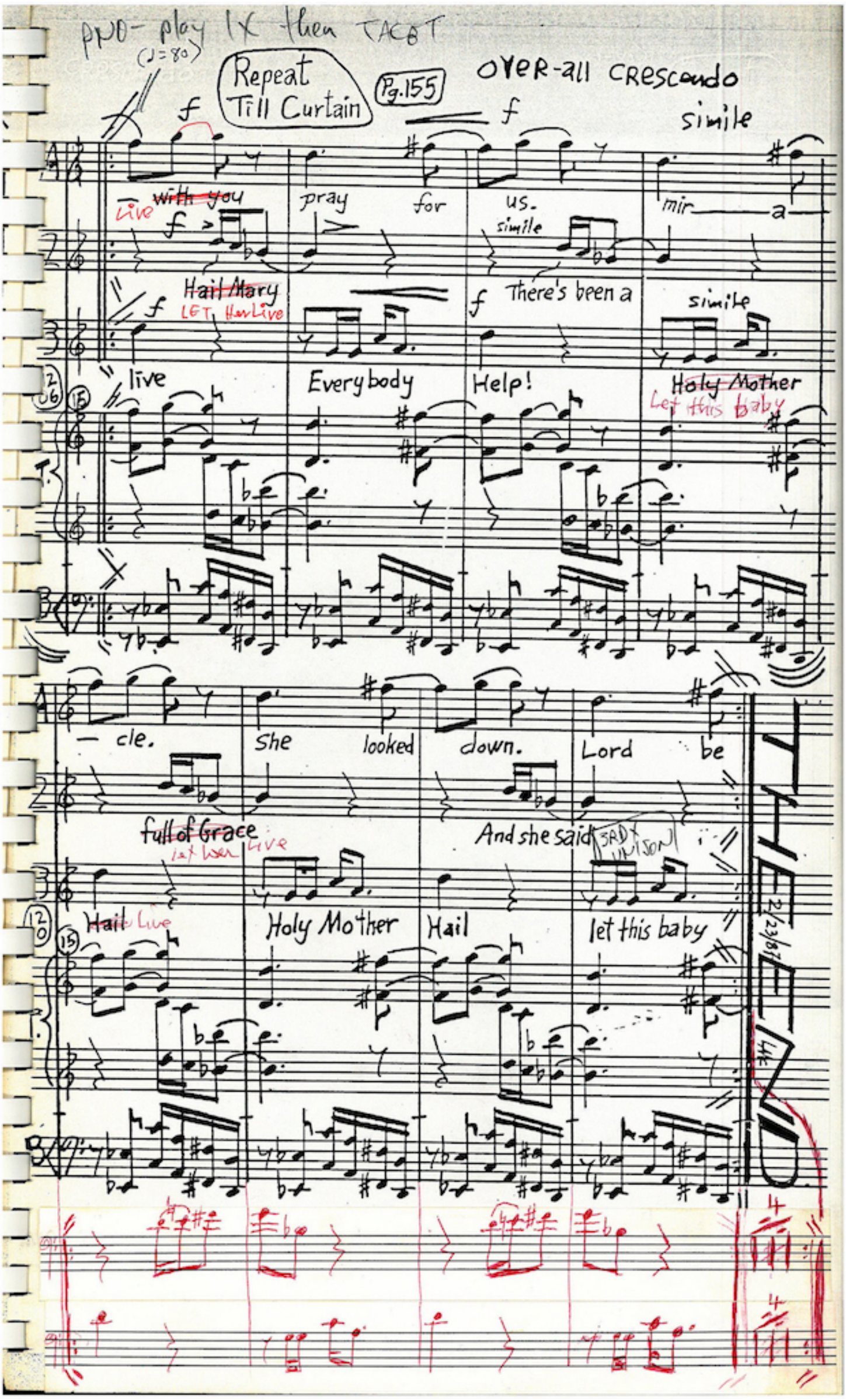


✱ Hold down all notes under double slur.


(♩=80)
Pg. 152
mp
ff
A
Mo — ther pray for us
mp
Holy
mp cres...
2
Mo — ther pray for us
mp
Holy
mp cres
3
Mo — ther pray for us
mp
Holy
11
94
15
mp
ff
T.
ff
B
mp
f
ff
a2


(♩ = 80)
Pg. 153
mp
ff
mf
Mo — ther pray for us our
mp cres...
Mo — ther pray for us our
mp cres — ...
Mo — ther pray for us our
(20)
mp
ff
mp
f
ff


(♩=80)
Pg. 154
mp
f
A
Vir — gin,
She looked down.
Lord Let be her
2
Vir — gin
and she said
3
Vir — gin
Let this baby
12 02
15
mp
T.
B
mp cres poco a poco
play with accent different notes
ON
I
II



PNO- play 1X then TACET

(♩=80)

Repeat Till Curtain

Pg.155

OVER-all CRESCENDO

f f simile

~~with you~~ Live pray for us. mir — a —

f simile

~~Hail Mary~~ LET Her Live There's been a

f simile

live Everybody Help! ~~Holy Mother~~ Let this baby

— cle. She looked down. Lord be

~~full of Grace~~ let her Live And she said 3RD UNISON

~~Hail~~ Live Holy Mother Hail let this baby

2/23/87

4

339 M2 needs }

~~Pg 47 359 Aug: Db~~
~~361 M2: Db~~

Atonal climaxes
Pg. 68, 71, 76, 86, 95

corrects

Pg. 80 ms 623
Aug: Eb

713-14 Pn ties

M3 difficult
38-46 chanting
87-94 whisper → shout

Pn Changes
99-102A
Pg. 50 m 385 p. Pg
Pg. 113 960-1 Vc New Notes

Pg. 59, 452 Pn Oct's: B, G#
Pg. 125, 658 Pn 9: II: low B out

11 AM
Thurs
Linda's

Pg 112 Gliss
Pg. 50 Pn

Mother and Child

Libretto

by Ron Whyte

SCORE PG. NO.:

THE KITCHEN-LIVING ROOM OF A CHEAP TENEMENT APARTMENT, IN A SMALL TOWN IN MONTANA.

THERE IS A SMALL TABLE. IN A NICHE THERE IS A LARGE PLASTER-OF-PARIS VIRGIN MARY. BEFORE HER ARE A FEW SMALL CANDLES IN RED JELLY-GLASSES.

THERE IS A LARGE BABY'S CRIB, WITH A HOOD. IT IS DRAPED WITH FILMY WHITE MATERIAL. DANGLING FROM THE HOOD IS A SMALL TOY BIRD IN BRIGHT PLASTIC COLORS.

FROM A HOOK ON THE WALL DANGLE SEVERAL DIRTY MEN'S OVERALLS. FROM A DIAPER RACK HANG DIAPERS, DRYING.

A CABINET, USED TO STORE SILVERWARE AND SUCH LIKE. SOME CHAIRS, STRAIGHT-BACKED, AND UNCOMFORTABLE.

A WONDOW THAT LOOKS ONTO AN AIR-SHAFT.

(LOCATION OF FIRST APPEARANCE -- APPROX. SCORE PG. NO.:)

* * * * * *

AT RISE, A YOUNG ITALIAN GIRL, 16 or 17, SITS A FEW FEET FROM THE CRIB READING A TRUE SCREEN MAGAZINE. SHE PLAYS ROCK AND ROLL MUSIC ON A SMALL TRANSISTOR RADIO. 1

SOMEONE KICKS AT THE HALL DOOR. AT FIRST, THE GIRL DOESN'T HEAR THE NOISE. DOORBELL RINGS (IN PIANO PART). NOISE CONTINUES. SHE LOOKS UP, GOES TO DOOR, OPENS IT.

(ENTER ANGELINA MELUIZONI, A MATRONLY ITALIAN LADY OF ABOUT 32 OR SO. SHE CARRIES MANY GROCERY BAGS.)

ANGELINA:

No wonder you can't hear, all the noise! Oh, Jesu Maria, those steps'll be my death. Eh, it's so high up here. 2
I should be a bird, and fly up. 3

(SHE SETS THE PACKAGES DOWN.)

All the noise! How's the baby? Eh, Julia! Turn it off!

(JULIA TURNS OFF THE RADIO.)

Silence is a gift of God! Eh, so I said, while all the noise, the bang, bang, yeh, yeh, yeh, how was the baby? 4

(ANGELINA GOES TO THE CRIB. LOOKS IN.)

My little "cucua." Not even a sound. Shh. Such a quiet little girl. Look. Look. The bird can fly. 5

(ANGELINA PLAYS WITH THE TOY BIRD.)

Fly, fly. Ah, she smiles! Look, Julia! Such a happy happy baby. She smiles.

(JULIA HAS PUT ON HER COAT, AND GOTTEN READY TO GO.)

I said, come and look! 6

(JULIA SHAKES HER HEAD NO.)

Eh, what's this "no." Come, Look at the baby.

(JULIA SHAKES HER HEAD NO, AND LOOKS A BIT FRIGHTENED.)

ANGELINA (CONTINUED):

No, no. Not you, too, Julia! You're a young girl. You don't believe what the old women say. Come. Come.

7 (ANGELINA GOES TO JULIA, AND TAKES HER BY THE ARM.)

You are the only one that will sit with the baby when I have to go out. If you can do that, why can't you look at her? Come, Come.

(JULIA BREAKS AWAY. ANGELINA TRIES TO PULL HER TOWARD THE CRIB. JULIA BREAKS AWAY.)

8 Ah, no, no. There's no such thing as the evil eye. That's something they believe in Sicily. You're from the North, from Lucca. Evil eye! This is America! Italian we are,
9 but also Americans! Come.

(JULIA WON'T MOVE.)

All right, then get out!

(VOICES IN COUNTERPOINT)

(AS:)

10 No evil eye! It is not a curse! Julia, it is not God that has cursed my baby!

(END COUNTERPOINT)

10B- Eh, what is the use of talking to you? Out! I said out!
11 Get out of my house!

(ANGELINA GRABS THE NEAREST OBJECT, WHICH HAPPENS TO BE THE TINY TRANSISTOR RADIO. AND THREATENS TO THROW IT AT JULIA. JULIA WANTS TO RUN AWAY, BUT SHE ALSO WANTS HER RADIO.)

So, what are you waiting?

(JULIA INDICATES THE RADIO. ANGELINA LOOKS AT IT. REALIZES THAT IT IS JULIA'S. SHE HOLDS IT OUT. JULIA CAUTIOUSLY REACHES FOR IT. GRABS IT, AND RUNS OUT THE DOOR. SHE SLAMS IT BEHIND
11A- HER. MUSIC REPEATS TILL DOOR SLAM. PAUSE.
12 ANGELINA MAKES A FACE, THEN MAKES AN OBSCENE GESTURE AT THE DOOR. SHE GOES TO THE CRIB, LEANS INTO IT, AND KISSES THE BABY.

(SHE STANDS UP. PAUSE. SHE THINKS, MAKING A FROWNING FACE. SHE SHRUGS. SHE MAKES THE SAME OBSCENE GESTURE AT THE DOOR. SHE GOES TO HER GROCERY BAGS, AND BEGINS TO UNPACK ONE. BUT SHE IS DISTURBED. AN IDEA IS FORMING, DEEP IN HER MIND. SHE GLANCES AT THE CRIB. SHE THINKS. SHE GOES TO THE WINDOW AND DRAWS THE SHADE. SHE IS UP TO SOMETHING, THAT IS OBVIOUS.

SHE CAREFULLY CLEARS OFF THE TABLE, THEN WIPES HER HAND ACROSS IT, MAKING CERTAIN IT IS CLEAN. IT ISN'T. SHE WIPES IT WITH A DISH TOWEL. THERE. NOW IT IS CLEAN.

SHE GOES TO THE STATUE OF THE VIRGIN. SHE CROSSES HERSELF, AFTER DIPPING HER HAND INTO A LITTLE BOWL OF HOLY WATER. SHE CAREFULLY TAKES THE CANDLES TO THE TABLE. THEN SHE BRINGS THE VIRGIN TO THE TABLE, AND SETS HER DOWN.

ANGELINA CROSSES HERSELF AGAIN. SHE IS ABOUT TO SPEAK: SHE STOPS HERSELF, GETS A LARGE KITCHEN MATCH, STRIKES IT ON THE BOX, AND LIGHTS A CANDLE.

(ROLL PIANO CHORD AS LIGHT FROM THE CANDLE COMES UP. NOW ANGELINA CAN SPEAK OPENLY TO THE VIRGIN.) 13

ANGELINA:

Holy Mother.

(ANGELINA CROSSES HERSELF AGAIN.)

When I was a girl, my mother told me, "Angelina, when you have a problem, go to the Virgin. Don't ask a priest. 14
Go to the Virgin. She will help you."

(VOICES IN COUNTERPOINT)

(AS:)

ANGELINA:

So I have come to you.

You know everything. I know that. What happens without 15
God's hand in it somewhere? But still I will explain to you. Maybe you have been too busy somewhere, or listening to someone else. How do I know. So I will tell you
everything. My husband is a good man. You know that. We 16
came here, to America, from Lucca, together. He works at the copper smelter, up on the hill. He runs a crane. It
is not such good money, but for us it will do. We live 17
here, and it is not bad. I am not complaining.

(SUDDENLY SHE IS MAD AT HERSELF.)

Eh! Why do I explain everything? I should not waste your time! Forgive me! 18

(SHE CROSSES HERSELF, AND LIGHTS ANOTHER CANDLE.)

MOTHER 3:

I love my husband.

MOTHER 2:

My husband loves me.

ANGELINA:

He works hard.

MOTHER 3:

Look how dirty his overalls get.

MOTHER 2:

He is a good man.

ANGELINA:

That's what I wanted to tell you.

MOTHER:3:

What a good man he is.

MOTHER 2:

He's never hurt anyone in his life. 19

MOTHER 3:

What a good man he is.

ANGELINA:

19 He's never hurt anyone in his life.

MOTHER 3:

What a good man he is.

MOTHER 2:

He's never hurt anyone in his life.

ANGELINA:

20 Anyway! We wanted a baby, I mean, I am not too young
21 anymore, but we wanted a baby, so we went to a doctor here, in town, and he put me on a. . . schedule . . .
22 and he gave me some talk. . . how you say, advice. So I was going to have a baby! Doesn't every good Catholic woman want a, want a baby!

ANGELINA, MOTHER 2 AND MOTHER 3:

23 Want a, want a, want a - - - - . Beautiful soul to raise and teach and give to you - - . Beautiful soul to raise and teach and give to you - - . So I am having a baby.
24 But I'm nervous.

ANGELINA:

The fault is my own, I tell myself. Maybe I'm too old to have a baby.

(VOICES IN COUNTERPOINT)

(AS:)

ANGELINA:

25 Maybe not. I am afraid. I pray to you all the time. But you do not, do not hear me. I go to the hospital.

MOTHER 2 AND MOTHER 3:

Such a healthy, healthy baby.

ANGELINA:

I go to the hospital.

MOTHER 2 AND MOTHER 3:

Such a healthy, healthy baby.

ANGELINA:

It's a girl!

MOTHER 2 AND MOTHER 3:

Such a healthy, healthy baby.

ANGELINA:

26 A girl five pounds. A girl five pounds. A girl five pounds. A girl five pounds.

27 (MOTHER 2 AND MOTHER 3 WHISPER RAPIDLY)

ANGELINA:

28 A girl five pounds.

(WHISPERING STOPS)

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ANGELINA (SPOKEN):

Such a healthy baby girl. 28

(PAUSE)

But you see. But you see 29

ANGELINA (SINGS):

No legs.

MOTHER 3:(SINGS):

You see her in the cradle; but you see

ANGELINA AND MOTHER 2:

No, no legs, little bumps.

MOTHER 3:

Arms, yes; little strong arms; but you see 30

ANGELINA AND MOTHER 2 AND MOTHER 3:

No, no fingers on the ends.

MOTHER 3:

What can she do with those?

MOTHER 2:

I hold the bottle for her so she can eat. 31

ANGELINA:

But she is a beautiful baby.

MOTHER 3:

I do not say she is unhappy.

MOTHER 2:

Because she laughs.

ANGELINA:

Because she laughs. Because -- she smiles at me. It is 32
my fault she is this way but, she smiles anyway. She
doesn't know she is this way but, she smiles anyway. She
doesn't know about herself yet. That's the trouble. That's 33
what is wrong.

ANGELINA, MOTHER 2 AND MOTHER 3:

Some day she will know

MOTHER 2 AND MOTHER 3:

And she will hate me, hate me - - - .

ANGELINA:

(FACING CRIB: BACK TO AUDIENCE)

34

No legs.

(PAUSE.)

(ANGRY, RESTRAINED:)

The old women in this building, we are all Italian.

34 (VOICES IN COUNTERPOINT)

(AS:)

ANGELINA:

35 These old women, they say this is a curse on me. They tell their children my baby has the evil eye. You saw how Julia
37 acted just now,

ANGELINA, MOTHER 2 AND MOTHER 3:

Just now. It will get worse.

(THE THREE WOMEN SEPARATE TO DIFFERENT AREAS ON STAGE.)

MOTHER 3 (AS IN PRAYER):

38 MOTHER 2:

ANGELINA:

39 (IN DESPAIR, SOSTENUTO):

(IN ANGER, CHOPPY):

Even the men, the men at the smelter, they say to my husband, eh, they say

40 Even the men at the smelter, they say to my husband, eh, they say

Even the men at the smelter, they say to my husband, eh! They say things. How can I raise my little girl. Everybody tells her you have the evil eye. How can I make her happy then? I will not always be there to hold her in my arms and tell her she is beautiful. When she grows up she will be so unhappy, twelve times worse than an old maid. Her heart will turn to vinegar and she will hate, she will become filled with hate. Even the men at the smelter they say to my husband, eh, they say things. How can I raise my little girl? How can I raise my little girl? Everybody tells her, little girl; everybody tells her you have the evil eye. How can I make her happy then? I will not always be there to hold her in my arms and -- .

41 things. How can I raise my little girl. Every-

42 body tells her you have the evil eye. How can I make her happy then?

43 (EXASPERATED):

I will not always be there!

things. How can I raise my little girl. Everybody tells her you have the evil eye.

(ANGELINA GOES TO MOTHER 3 AND TRIES TO GET MOTHER 3 ANGRY)

ANGELINA (ANGRY):

44 To hold her in my arms and tell her.

MOTHER 3:

(STARTS ANGRY; REVERTS TO PRAYING):

To hold her in my arms and tell her she is beautiful; when she grows up no man will have her.

ANGELINA (ANGRY):

45 When she grows up no man will have her.

MOTHER 3:

(STARTS ANGRY; REVERTS TO PRAYING):

When she grows up no man will have her; she will be so unhappy, twelve times worse than an old maid. . .

(MOTHER 3 CONTINUES PRAYING)

(AS):

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(ANGELINA GETS EXASPERATED AND RUNS OVER TO MOTHER 2 AND TRIES TO GET HER ANGRY):

ANGELINA (ANGRY):

No man will have her; she will be so, be so unhappy! 46

MOTHER 2:

(STARTS ANGRY; REVERTS TO DESPAIR):

No man will have her, she will be so, be so unhappy, twelve times worse than an old maid.

ANGELINA (ANGRY):

Her heart will turn to vinegar. 47

MOTHER 2:

(STARTS ANGRY; REVERTS TO DESPAIR):

Her heart will turn to, turn to vinegar and she will hate.

ANGELINA:

(ANGRY):

And she;

(A LITTLE DESPAIRING, LANGUID):

Will hate; 48

(LESS ANGRY):

She will;

(MORE LANGUID):

Become;

(HARDLY ANGRY):

Filled with;

(VERY LANGUID):

Filled with hate, filled with hate. What kind of soul is that to give you then? The doctor says to me, he says: 49

MOTHER 3 (AS DOCTOR):

Often times it happens that these babies die.

ANGELINA:

How? I ask him how is that possible? He says: 50

MOTHER 3 (AS DOCTOR):

They twist in their sleep, they turn on their faces and they choke because they cannot turn over.

ANGELINA:

When he said that I thought it would be good. Forgive me, but in my heart I thought it would be, it would be good. 51

(PAUSE.)

SCORE
PG. NO:

		MOTHER 2: (IN PRAYER):	
52	ANGELINA (IN DESPAIR):	If she came to you now her soul would be clean and white.	
	You would rejoice with her baby's soul; but how can	You would rejoice with her baby's soul, but how can	MOTHER 3
53	I take; can I take a life? But how can I take a life?	I take a life. There is no way without committing a mortal sin. If she came to you now her soul would be clean and white. You would rejoice with her baby's soul.	(IN ANGER, CHOPPY) There is no way without committing a mortal sin!
		(PAUSE.)	
	(IN PRAYER):		
54	To even wish the thing is more a sin than doing it; so what can I do? If she grows up her soul will come to you unclean and that is even worse.		(IN DESPAIR): So what can I do? If she grows up, her soul will come to you unclean.
	To even wish the thing is more a sin	(IN ANGER, CHOPPY):	
55	than doing it, so what can I do? If she grows up her soul will come to you unclean.	If she grows up her soul will come to you unclean and that is even, even worse.	
		(PAUSE.)	
			(STARTING IN PRAYE
56	(STARTING IN DESPAIR): If you say give back the child to me,		And so I ask you for an answer; if you say give back the child to me, then I will give her to you.
	ANGELINA:	MOTHER 2 AND MOTHER 3:	
57		If you say,	
	Give back the child,		
		If you say,	
	Then!		
		If you say!	
	I will!		
		Give back the child!	
	Then I!		
		Give back the child!	

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(ALL THREE VOICES IN CANON; ORDER:
ANGELINA, MOTHER 2, MOTHER 3):

Then I will - - - .

(PAUSE.)

(SAME ORDER; ALL THREE IN CANON):

Then I will give her to you now. Then I will give her to you now - - - - - - - - - - . 58

(ANGELINA LIGHTS ANOTHER CANDLE, AND WAITS, WITH BOWED HEAD HOLDING HER ROSARY, SHE LOOKS UP AT THE VIRGIN):

(SAME ORDER; THREE-PART CANON; A CAPPELLA):

You don't answer. Nothing no sign. Are you listening? 60
I spoke to you; say yes or no! Give me a sign. You are not paying attention to me! Why do you not listen! 61

(ANGELINA GOES TO A CABINET, AND TAKES, FROM A DRAWER, A SMALL CANDY-HAMMER.)

(CANON CONTINUES):

I am talking to you. I will make you listen. Look, I have this hammer. I will make, make you pay attention to me, attention to me, attention to me! 62 63

(END A CAPPELLA. PAUSE.)

(THEN ALL ANGER DISAPPEARING, ANGELINA SINGS QUIETLY AND SADLY):

ANGELINA:

Please give me a sign.

(PAUSE.)

Or I will hurt you. 64

(ANGELINA CAREFULLY, ONE BY ONE, BREAKS OFF THE FINGERS OF THE VIRGIN.)

(FIRST INDETERMINATE PITCH IN PIANO.)

ANGELINA:

How will you raise the sick, 65

MOTHER 2 AND MOTHER 3:

Without your fingers?

(ANGELINA BREAKS OFF HANDS.)

ANGELINA:

How will you bless the world, 66

MOTHER 2 AND MOTHER 3:

Without your hands?

(ANGELINA BREAKS OFF AN ARM.)

ANGELINA:

How will you embrace your son,

MOTHER 2 AND MOTHER 3:

67 Without an arm?

ANGELINA, MOTHER 2 AND MOTHER 3:

68 How will you help the world? Where is the sign - - - ?

(PAUSE.)

69 You shall not stand beneath his cross and weep. Your toes will go.

(ANGELINA BREAKS OFF TOES.)

Your feet.

(ANGELINA BREAKS OFF FEET.)

71 You will - - - fall down. And still you smile - - - .

(PAUSE.)

ANGELINA:

72 Your cheeks are red. Your eyes are blue, and look at me. Without an eye, what will you see?

73 (ANGELINA LAYS THE STATUE DOWN ON THE TABLE AND CAREFULLY DESTROYS AN EYE.)

(IN THE FOLLOWING, ANGELINA BECOMES MORE AND MORE CRUEL AND HYSTERICAL):

I leave you one - - - .

(FRANKLY):

I am not that evil.

(SARCASTICALLY):

74 Ha!

(FRANKLY):

75 And your gold crown - - - . How will anyone know that you are the Virgin, ha! ha! Without your crown - - - - . ha! ha! Ha! ha! They; will not; ha, ha; they will not; they will; they, they will not know - - - . They will not know; no, no; they will; they will not know. They will not know - - - - .

76 (ANGELINA KNOCKS CROWN OFF VIRGIN.)

(PAUSE.)

77 Now you are human. Worse than human; worse than human, crippled.

MOTHER 2 (WHISPERING):

Worse than human crippled.

ANGELINA (SINGS):

And where is the sign?

MOTHER 2 (WHISPERING):

And where is the sign?

SCORE
PG. NO.:

ANGELINA:

(ANGRILY PRAYING AS SHE BREAKS THE ROSARY):

I break the rosary so that people will forget how to pray. 78

(ANGELINA OCCASIONALLY SMASHES ROSARY BEADS; WHISPERING EXCITES HER TO SMASH MORE BEADS WITH THE CANDY-HAMMER.)

MOTHER 2 AND MOTHER 3:

(WHISPERING IN COUNTERPOINT):

Forget how to pray; forget; forget; forget how to pray; how to pray; forget, forget

(PAUSE.)

ANGELINA (SINGS):

Many years ago my mother 79
lied to me, she said that
that you would; that you
would send a sign - - -!

MOTHER 2 AND MOTHER 3: (WHISPERING):

my mother, my mother lied 80
to me; my mother lied to
me; lied to me; my mother

(SMASHES BEAD)

If there was a god, I 81
would be struck dead now--,
breaking you, for hurting
you - - - - !

If there was a god; if
there was a god; if there 82

(SMASHES BEAD, THEN)

(PAUSE:)

ANGELINA, MOTHER 2 & MOTHER 3 (SING):

Where is the sign. There is no god. Where is the sign. 83
There is no - - - god - - . 85

(MOTHER 2 EXITS TO SING BACK STAGE. MOTHER 3 MOVES INTO SHADOWS TO WHISPER. ANGELINA, LOOKING EXHAUSTED, 86
SITS SILENTLY IN A CHAIR FACING AUDIENCE WITH HEAD BENT OVER; AUDIENCE CANNOT SEE HER FACE. LIGHTS VERY SLOWLY FADE OUT EXCEPT FOR OVERHEAD SPOT ON ANGELINA. AS MOTHER 2 AND MOTHER 3 BUILD TENSION, ANGELINA OCCASIONALLY TWITCHES OR JERKS. MOTHER 2 AND MOTHER 3 ARE VOICES WITHIN ANGELINA.)

MOTHER 2 (SINGS): (FROM BACKSTAGE):

When she grows up
no man will have --
her ---.

Often times these
babies die----.

I thought it would
be good -----.
And she will hate
me -----.

MOTHER 3 (WHISPERING):

There is no god or he would 87
have sent a sign through you. The Holy
Mother is made out of, made out of
plaster and paint. 88
My mother lied to me. She said that
She said that you would send a sign.
If there was a god, I should be
struck dead. My mother lied to me. 89
I'm not too young any more. Doesn't
every good Catholic woman want a baby?
The fault is my own. But you do not 90
hear me. Plaster and paint. What
can she do with those? She will hate
me; she will hate me. It will get 91
worse! How can I raise my little
girl?

(MOTHER 3 SLOWLY DEVELOPS WHISPERING INTO SHOUTING)

	ANGELINA:	MOTHER 2 (SINGS):	MOTHER 3 (WHISPERING):
			Everybody tells her, you have the evil eye.
92	(ANGELINA MOANS IN RESISTANCE TO THE TWO VOICES WITHIN HERSELF, AND HER MOANING	No ------- legs ------.	No man, no man, no man will have her; often times it happens that these babies die.
93	BECOMES THE THIRD AND DOMINANT VOICE:)	(MOTHER 2 ENTERS STAGE IN SHADOWS)	Plaster and paint! It happens that these babies die!
	No --------		
		No -------	
	No, no -----,	---	

		---	They twist!
94		---	
	No ------!	---	
		---	They die!

	NO ------!	---	
	No -------!	No -------!	

95 (MUSIC STOPS WHEN SOFTLY, AS IF FROM A GREAT DISTANCE, THE BABY BEGINS TO CRY AND CHOKE.)

ANGELINA (SPOKEN):

(STARTLED:)

Ha-a

(SCARED:)

Oh!

(ANGELINA RUNS ON TIP-TOE TO CRIB AND LOOKS CLOSELY AT BABY -- [HOLD] -- THEN SIGHS WITH RELIEF. ANGELINA LIFTS BABY INTO HER ARMS.)

(AS:)

ANGELINA (SINGS):

96 Oh. . . Oh . . . .

(CRADLING BABY TO BREAST; SIGHINGLY):

Oh ----.

(A CAPPELLA: AS ANGELINA SINGS LULLABY, SHE ROCKS BACK AND FORTH. MOTHER 2 AND MOTHER 3 HUM ACCOMPANIMENT.)

ANGELINA (SINGS):

My poor baby you are crying, I am here, I hold you and you know
97 that I love you. You know that I love you that you are mine and that I love you, that I love you.

(SUDDENLY ANGELINA'S MOOD BRIGHTENS):

Look up at your foolish mother, eh. Eh, she has been playing a game with a statue, for her own sins. Look at your mother,
98 you smile. A baby should smile and smile and laugh.

(ANGELINA TICKLES BABY.) (MOTHER 2 AND MOTHER 3 EXIT.)

(END A CAPPELLA. -- TRANSITION)

ANGELINA (TICKLES BABY):

Every baby is beautiful. But you are the most beautiful 99
that ever lived. And that makes us both beautiful. Well, 100
at least that makes you beautiful. Eh? No? Yes? Ah,
yes. Soon your father will come home, and he will say,
"Ah, Angelina, you love the baby too much. Let her alone. 101
Let her sleep, if she wants." And I say, "Eh, she is
mine. I will hold her, because I love her." How I see 102
what is true: you have not been cursed! The Virgin loves
you. She has blessed you with Life. Eh! The Virgin has
said, "Let this baby live." And that is the greatest 102A
blessing of all. Eh!

(SHE KISSES THE BABY. PAUSE. SHE GOES TO
THE TABLE. LOOKS DOWN AT THE MESS. VERY 103
SLOWLY, ANGELINA WALKS TO CRIB AS SHE SINGS):

Why am I such a fool? When God made fools, he made me the 104
biggest! Holy Mother, can you forgive me. My baby has
been blessed.

(ANGELINA SLOWLY LOWERS BABY INTO CRIB.)

But how will you know that you have been blessed? You have 105
have to know. Everybody has to know!

(INCREASINGLY DESPAIRING):

The whole world has to know. . .

(ANGELINA HAS WALKED BACK TO THE TABLE AND
PICKS UP THE VIRGIN.)

that my baby - - - -.

(ANGELINA QUIETLY CRIES.)

(ANGELINA WIPES TEARS FROM HER OWN EYES WITH
FINGERTIP.)

(AS:)

has - - been - - 106

(ANGELINA ABSENT-MINDEDLY WIPES VIRGIN'S FACE
WITH HER OWN EYE AND THEN THE VIRGIN'S EYE.)

(ANGELINA BEGINS DEVELOPING THE IDEA OF A
MIRACLE.)

(CONTEMPLATIVE, BECOMING EXCITED:)

The whole world has to know. Everybody has to know, that
she cries too, that my baby has been blessed. Ah!

(THE IDEA HAS FINALLY COME TO THE SURFACE. 106B-
[redacted] SHE QUICKLY 109
PUTS THE CANDY-HAMMER BACK IN THE DRAWER.
SHE HIDES THE BROKEN ROSARY. SHE TAKES THE
VIRGIN, AND SETS HER UP, LEANING AGAINST THE
BACK OF THE NICHE. SHE ARRANGES THE FEET
AND THE FINGERS AND THE ARM AROUND THE VIRGIN.
SHE PUTS THE CANDLES BACK IN THEIR PLACE.
THEN SHE CLEARS THE TABLE, WITH THE DISH-
CLOTH, MAKING CERTAIN ALL THE PLASTER DUST
IS CLEARED UP.

WHEN EVERYTHING IS TO HER SATISFACTION, SHE
MAKES CERTAIN SHE IS FREE FROM PLASTER DUST,
HERSELF. SHE PUTS BACK THE DISH-TOWEL. SHE
GOES TO THE NICHE OF THE VIRGIN, AND CROSSES
HERSELF.)

ANGELINA:

110 Holy Mother, forgive me.

(SHE DIPS HER FINGERS INTO THE HOLY WATER, THEN CAREFULLY DOTS THE VIRGIN'S CHEEKS WITH HOLY WATER. PAUSE. SHE SAYS A SILENT PRAYER: THEN BURSTS INTO ACTION.)

111 Help! Help! Everybody!

(SHE RAISES THE SHADE, AND OPENS THE WINDOW. SHE LEANS OUT AND SHOUTS):

Help! Call a priest! There's a miracle! HELP!

(SHE RUSHES TO THE DOOR, AND THROWS IT OPEN.)

112 Everybody! Come, see! Look! Holy Jesus, a miracle!

(UGLY OLD WOMEN CROWN INTO THE ROOM. JABBERING IN ITALIAN. MOTHER 2 AND MOTHER 3 ARE PART OF THE CROWD. ANGELINA PUSHES THEM TO ONE SIDE. WHEN ENOUGH OF THEM ARE THERE, SHE ANNOUNCES:)

113 Look! The Holy Mother. I was praying for a sign. For my
114 baby. I was praying to the Holy Mother! I said, "Holy Mother, if you love my baby, send me a sign." And see,
115 see what happened to the Virgin.

(THE OLD WOMEN PRESS FORWARD TO SEE.)

116 Her arms, her feet, her eye. See, the Holy Virgin sends
117 me this sign: that she herself is crippled. Just like my baby, she is crippled. And look, look, the eyes! She
118 cries, She cries tears for my baby, and for us all! No, no, don't touch the Virgin! We should wait for the
119 priest! Pray! We should all pray! It's a miracle!

(JULIA RUNS IN. THE OLD WOMEN ARE ON THEIR KNEES, FINGERING THEIR ROSARIES.)

ANGELINA:

There's been a miracle. See? Look!

119A (BEFORE JULIA CAN LOOK, THE OLD WOMEN DRAG HER DOWN. QUICKLY, THEY WHISPER TO HER. JULIA BOWS HER HEAD. NOW ANGELINA IS COMPLETE MASTER OF THE SITUATION. SHE GOES TO THE CRIB, AND PICKS UP HER BABY. SHE CARRIES HER TO THE NICHE OF THE VIRGIN. THE OLD WOMEN ARE MUMBLING PRAYERS. ANGELINA EXPLAINS TO THE BABY, AND ALSO FOR THE BENEFIT OF THE OLD WOMEN.)

ANGELINA:

120 This - - this is the Holy Mother.

MOTHER 2 AND MOTHER 3:

(HUMMING ACCOMPANIMENT)

ANGELINA:

121 See how she cries; the tears, see. She looked down from Heaven and she saw you and she weeps for you and for me and for all of us.

ANGELINA AND MOTHER 2:

This is a sign that you are blessed, that the Virgin loves you, child. I will teach you to say, to say the rosary

ANGELINA AND MOTHER 2 (CONT.):

and we will go to church. The Virgin loves you, child.
She looked down from heaven and she, and. . . she saw
you. She weeps for you, for me; she weeps for all of 122
us. This is a sign that you, a sign that you are blessed;
that the Virgin love you, child. I will teach you to say, 123
to say the rosary, and we will go to church; every day
I will teach you; I will teach you that this is a sign 124
that you, you are blessed -- sign that you, you are blessed. 125
She looked down from Heaven. She weeps for all of us.
This is a sign that you are blessed, that the Virgin loves 126
you. I will teach you every day, every day, every day!
I will carry you. And maybe someday you will become a 127
nun, and do good works, and smile and cry for all of us, 128
like the Virgin. There is no saint that blesses these
children. Perhaps you will become the saint that blesses 129
them. Who knows.

(ANGELINA TURNS AND FACES THE WOMEN. WHEN
SHE SPEAKS, HER VOICE IS STRONG, AND CLEAR.
SHE IS ISSUING A PROCLAMATION, NOT A PRAYER:)

ANGELINA:

The Virgin has made a miracle. She loves my baby. And I 130
repay the Virgin. I promise to raise my baby to love the 131
Virgin, and to love God. For the Virgin has blessed my 132
baby. And I will teach her to pray. The Virgin has made 133
a miracle. She loves my baby. And I repay the Virgin.
I promise to raise my baby to love the Virgin, and to love
God. For the Virgin has blessed my baby; she has made a
miracle, and I will teach her to pray for all of us and to
smile for us, and to pray - - - saying: 135

ANGELINA, MOTHER 2 AND MOTHER 3:

Hail Mary, Full of Grace, the Lord Be, Be With You. 136
Holy Mother, hail Mary full of Grace. Blessed art thou
among women. Holy Mother Hail Mary, full of Grace, full 137
of Grace, Mother of God. Blessed is the fruit of thy womb
Jesus. Holy Mother Mail Mary full of Grace; pray for us 139
sinners now and at the hour of our death. Holy Mother of
God full of Grace, you looked down from Heaven and said 140
let this baby live and that is the greatest blessing of
all - - - - - - - - - - - - - - -. 141-3
Mother Mary pray for us. 144
Hail Mary full of Grace, 146

ANGELINA:	MOTHER 2:	MOTHER 3:	
	I will make you		147
The - - - -	listen.		
Lord be with you	Lord be with you	Everybody Help!	
	Holy Mother,	Call a priest!	

ANGELINA, MOTHER 2 AND MOTHER 3: 148

Our Virgin, pray for us. Hail Mary full of Grace.

ANGELINA:	MOTHER 2:	MOTHER 3:	
	I will make you		150
The - - - -	listen.		
Lord be with you	Lord be with you	Everybody Help!	
	Holy Mother,	Call a priest!	

ANGELINA, MOTHER 2 AND MOTHER 3:

Our Virgin, pray for us. Hail Mary full of Grace. 151

	ANGELINA:	MOTHER 2:	MOTHER 3:
151-B	The - - - -	I will make you listen.	
	Lord be with you	Lord be with you	Everybody Help!
		Holy Mother,	Call a priest!

ANGELINA, MOTHER 2 AND MOTHER 3:

151-C Our Virgin, pray for us. Holy Mother, pray for us. Holy Mother pray for us. Our Virgin,

	ANGELINA	MOTHER 2:	MOTHER 3:
154	She looked down.	And she said.	Let this baby live.
	Lord be with you.	Hail Mary.	
155	Pray for us.	There's been a.	Everybody Help!
	Miracle.	Full of Grace.	Holy Mother, Hail. Holy Mother, Hail.

(THIS TRIO REPEATS WITH AN OVER-ALL CRESCENDO)

(UNTIL:)

— — CURTAIN — —

Mother and Child

Reviews, Bio's, Photos

Concert announcement
NYTimes review
DVD cover
Whyte bio
McClure bio
TIME Magazine- Whyte
NYTimes - Eclectix

Paul Wm. Bradley and Sally Baker
In association with Cathedral Arts

present

The World Premiere of

Ron Whyte and Lee McClure's

MOTHER AND CHILD

a new American opera in one act

Music by Lee McClure
Libretto by Ron Whyte

The Singers:
Judi Silverman
Linda LoPresti Holly Durniak
Cynthia Izzo

Stage Direction: Stephen McCabe
Musical Direction: Bill Grossman

The Musicians:
Neil Swanson Christopher Vassiliades
Mike Finkel David Runnion

Props Designed by: Liz Goodall
Lighting: Tom Blancato
Associate Producer: Catherine Pope

Wednesday, May 23, 1990 -- 8:00 p.m.

THE CATHEDRAL OF ST. JOHN THE DIVINE
Amsterdam Avenue at 112th Street
New York City

ADMISSION FREE

The New York Times

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NEW YORK, TUESDAY, MAY 29, 1990

50 cents beyond 75 miles from New York

Review/**Music**

Posthumous Premiere of a One-Act Opera

By BERNARD HOLLAND

Ron Whyte, who died last September, wrote the libretto for "Mother and Child," a new one-act opera that had its first showing at the Cathedral of St. John the Divine on Wednesday night. Rarely is the author the first matter of consideration in an opera review, but Mr. Whyte's life and this stage piece are inseparable.

Born with physical disabilities that led finally to the amputation of both legs, he was an active and successful playwright whose subject matter often centered on his own particular set of problems. In "Mother and Child," a woman confronts the birth of a child without legs, with all the subsequent stages of fear, anger, guilt, reconciliation and affirmation.

Although the piece is essentially a monologue, it is sung and acted out by four women. In this version of Lee McClure's music, two cellos and one piano-four hands, conducted by Bill Grossman, form the instrumental component. The singers operate from a square, unraised stage space surrounded by bleachers. Props are minimal — a few chairs, tables, a baby carriage and the like.

Mr. McClure's music is, for better and worse, eclectic. It veers from Broadway to sentimental pop ballad to angry instrumental harmonies to a recitative style that at times implies total dissonance. The high range of the singing parts often provided uncomfortable tests for these singers, but the impression of rough, unfinished vocal style is probably intended. The diversity of musical influences comes dangerously close to stylistic incoherence here. Could it be that the power of the subject simply overwhelms the music?

The nature of Wednesday's performance spoke to the opera's title in an unfortunate way, for this is truly an embryo of a production waiting to be born. Singers lugged their scores around the stage and periodically dropped all pretense of dramatic involvement to receive cues from Mr. Grossman. Diction, despite the most earnest efforts, left words to disappear into this huge space. Judi Silverman, Linda LoPresti, Holly Durniak and Cynthia Izzo took the vocal parts. Stephen McCabe was the stage director.

Mother and Child

opera DVD

Ron Whyte

Playwright, Author, Librettist

RON WHYTE was born in Great Falls, Montana and studied at San Francisco State College, from which he earned a B.A., the Yale School of Drams (M.F.A.), and Union Theological Seminary (Master of Divinity). An award—winning playwright whose plays have been produced in six languages, eight countries, thirty states and provinces, and forty-seven cities, his Welcome To Andromeda was named one of **Time Magazine's** Ten Best Plays and has had over 100 productions. Writing in **The New York Times**, critic Clive Barns described this play as "taut and tough. It cleaves the air of hypocrisy." His Funeral March for a One—Man Band was winner of four Joseph Jefferson Awards (Chicago's Tonys). The Actors Studio production of his Andromeda II starred Ellen Burstyn; and his Disability: A Comedy was nominated for the Pulitzer Prize in Drama and received the Drama—Logue Critics Award for Outstanding Achievement in Theatre for its 1989 production at the Odyssey Theatre in Los Angeles. Ron Whyte has been described by David Richards, now Senior Drama Critic of **The Washington Post**, as "the most original American dramatic voice since Edward Albee." A screenwriter as well with three feature films to his credit (Sidelong Glances Of A Pigeon Kicker, MGM-Cinerama; The Happiness Cage, Cinerama; and The Parents, CBS) Whyte was also the author of several books and articles including The Flower That Finally Grew (Crown), and "Exeunt Dying: Theatrical Mysteries" in editor Dilys Winn's best-selling Murder Ink (Workman). His plays have been published in The Best Short Plays, edited by Stanley Richards (Chilton), by Samuel French and Co., and by Theatre Communications Group.

Ron Whyte was the winner of numerous grants and awards, including a Rockefeller Foundation Playwriting Fellowship; a Shubert Foundation Fellowship; a National Endowment for the Arts Fellowship; a John Golden Fellowship; a Joseph I. Levine/ABC screenwriting Fellowship; and grants and awards from the Carnegie Fund; the Llewellyn Miller Fund; the American Academy and Institute of Arts and Letters; ASCAP; the Dramatists Guild; and the Authors League. He also won commissions from National Public Radio/The Corporation for Public Broadcasting; CBS-TV News; the American Festival Theatre; the American Place Theatre; the New York Shakespeare Festival/The Public Theatre, and others.

He was the Coordinator of the late Lee Strasberg's Playwrights and Directors Unit at The Actors Studio, and was Playwright—in—Residence there. He also served as Chairman of the Young Playwrights Festival of the John F. Kennedy Center for Performing Arts in Washington D.C. and as a panelist and/or consultant to the U.S. Department of Health, Education and Welfare; The President's Committee on Employment of the Handicapped; the New York State Council on the Arts Creative Artists Public Service program; and the panel which drafted Section #504 of the 1973 Rehabilitation Act, the sweeping law which granted for the first time civil rights to disabled people.

Whyte was the Theater and Film Editor of The American Book Review as well as a Visiting Scholar at Yale University School of Drama. A specialist in the history of popular culture, Whyte was the Arts Editor and Book Review Editor of New York's Soho Weekly News.

Collaborating with composer Lee McClure, Whyte wrote the libretto for two operas, VOICE and Mother And Child. The latter was premiered to favorable press in 1990 at The Cathedral of St. John The Divine in New York City. They also collaborated on theatre songs, art songs, and choral works including Chant For The Artist premiered by The Gregg Smith Singers.

In September of 1989, at the age of 47, Ron Whyte died of a cerebral hemorrhage. Director of the Estate of Ron Whyte was Rev. Dr. Paul Wm. Bradley who worked closely with Lee McClure in presenting works by Whyte & McClure and gave written permission to Lee McClure to pursue future productions of Whyte & McClure collaborations. Rev. Bradley died in April of 2014.

contact: Lee McClure, 212-566-2217, 917-213-5874, mailto:eclectix@earthlink.net

Lee McClure

COMPOSER – ELECTRIC FLAUTIST
VIDEOGRAPHER

FOUNDER DIRECTOR
ECLECTIX CHAMBER ORCHESTRA
ECLECTIX DANCE COMPANY

NEW YORK CITY

photo: McClure selfie

photo: Suzanne Kaufman

photo: Lenny Charles

Lee McClure

Developing the music of Gershwin, Ravel, Weill, Copland and contemporary Jazz, Lee McClure is one of the most melodic composers in the last 50 years of classical music. The lyric integrity of his music is distinguished by unexpected turns of traditional harmony imbued with undercurrents of searching.

In 2015 JoAnn Falletta, conductor for the Buffalo Philharmonic Orhestra wrote about Lee's *Symphony No.1 Montage*,*"I found it to be a really beautiful work! I look forward to studying it."* In 2016 McClure published his *Jazz Preludes for Piano*. Without improvisation, the 17 miniatures in Book I & II are a captivating lexicon of Jazz styles that bring new life to the legacy of George Gershwin.

In 1985 in New York City Lee founded the Eclectix Chamber Orchestra that has presented the music of more than 130 living composers. Eclectix has stirred controversy by championing new music that is not minimal or atonal. ***The New York Times*** has written: *"Ecelctix is a group dedicated to presenting melodic music in the tradition of Debussy, Gershwin, and Ellington. Most of this repertory grew out of a tonal, melody-accompaniment tradition, and a lot of it by way of American popular culture."* Eclectix has premiered works by Earl Robinson, Toni & Gordon Parks, and Ron Carter and presented music of Meyer Kupferman, Coleridge-Taylor Perkinson and performances by the Gregg Smith Singers and ensembles led by Dick Hyman, Bill Charlap, and Jane Ira Bloom.

Lee's classical works include two operas, symphonic, modern-dance and choral compositions. The first of his two operas with librettos by the Pulitzer-Prize-nominated playwright Ron Whyte is Mother And Child that was premiered at the Cathedral of Saint John the Divine (NYC). The Gregg Smith Singers premiered his Litany to the Holy Spirit for chorus and piano. One of Lee's substantial dance scores is Suite from The Voyage for two pianos. The Eclectix Chamber Orchestra's premiere of Hiatus was praised by ***The New York Times*** critic Tim Page who declared *"it was probably the most distinguished piece on the program: the harmonies had bite and the musical ideas seemed both organic and Mr. McClure's own."*

Lee's Jazz works include his arrangements of well-known Christmas songs created for his 2008 CD: *A Jazz Christmas Like You've Never Heard*. It was played on 40 radio stations in the United States and reviewed in ***O's Place Jazz Magazine*** by Oscar Groomes who wrote: *"For sure Lee has managed to transform, twist and provoke our imaginations with this work. The album has a band exploding through classic spirited bebop arrangements with vocalist Margaret Dorn soaring on improvised vocals on top. The music is great and the lyrics are familiar."*

In 2007 Lee founded the Eclectix Dance Company for which he creates all the music on his self-designed electric flute. He contributes major concepts and scenarios for the choreography and is the lighting and costume designer. Amplifying a silver flute through twelve processors and a sampler, Lee's electric flute creates grand-canyon echoes, a profound bass, three-octave glissandos, complex harmonies and other striking effects. He employs a sampler to create layers of ambient sounds, percussion and bass flute tracks which he fades in and out via foot pedals during live performances.

Black Light is the 2011 CD of Lee's trio featuring his electric flute with Barry Wedgle on guitar and Eddie Hall on percussion. 2017 marks the 23rd year accordionist William Schimmel has presented in concert duets composed and performed by Schimmel and McClure.

As videographer Lee has created unique jazz and classical music videos combining recordings of his compositions with skillfully crafted photomontages of landscape and star-scape images that are sensitive to the nuances and form of the music. They can be seen on Lee's Youtube channel: https://goo.gl/d2Gv81

Lee studied at the University of California Berkeley, the San Francisco Art Institute, and Berklee College of Music in Boston. His formal composition training began with a three-year scholarship of private tutorials studying Schoenberg's *Harmonielehre* at the Turtle Bay Music School in NYC. In 1979 he received his B.S in music composition from Brooklyn College (CUNY). A recipient of numerous ASCAP Special Awards, Lee's compositions have been performed by the Old First Orchestra of San Francisco and the Saturday Brass Quintet. He has received commissions from the Janet Gerson Dance Company, the King David Orchestra, and the Breve Trio.

Other major works of Lee McClure include: ♦his second opera Voice ♦Elohim And Adam for soprano and orchestra ♦Cerulean Narrows for orchestra ♦Invocation for vocal octet ♦Rock Adagio for electric flute. As an author Lee was invited to present his essay *The Separation of Art and Society* at the Society of Composers Inc's 1997 national conference in Miami. At Touro College Lee designed and taught a survey course on American music.

Born in 1947 McClure uses his matrilineal name and is the son of the late Rev. Dr. Arnold B. Come, Presbyterian theologian, Kierkegaard scholar, author, professor, and president of the San Francisco Theological Seminary in San Anselmo, California. At age 11 Lee began playing the flute in Basil, Switzerland, during his father's sabbatical.

Classical music – Opera & Vocal

"VOICE" — opera: baritone, soprano (with subtitles) (20 min)
https://www.youtube.com/watch?v=SZ6cSRehZ34
Mother And Child — opera: soprano, mezzo, alto (with subtitles) (48 min)
https://youtu.be/qtiSiK_hZOA
Litany to the Holy Spirit – chorus and piano (with subtitles) (14 min)
http://www.youtube.com/watch?v=Fx6NmVr_Gtc
Elohim And Adam – soprano, narrator, & orchestra (7 min)
https://www.youtube.com/watch?v=StSz-D0l2lQ&feature=youtu.be

Classical music – Orchestral & Instrumental

Symphony No.1 - Montage — symphonic orchestra, electric violin, and Jazz drums (8 min)
https://www.youtube.com/watch?v=eDH_6k6yxjY
Suite from The Voyage — two pianos (11 min)
https://www.youtube.com/watch?v=OcWwvOLPo9Y&feature=youtu.be
Film Noir Memoir — solo piano (5 min)
https://www.youtube.com/watch?v=90ZRpnqZ1So&feature=youtu.be
Hiatus — orchestra / *video of LIVE performance* (10 min)
https://www.youtube.com/watch?v=TMa29HPGbDQ
Cerulean Narrows — orchestra (10 min)
https://youtu.be/aIutj2OBm6E

Electric Flute

Ondine's Oasis — electric flute & percussion (with subtitles) (5min)
https://www.youtube.com/watch?v=ZRUcWBUj35Y
Through A Glass Darkly — electric flute (5 min)
https://www.youtube.com/watch?v=eejwDqkk-rA
The Leeward Islands — Eclectix Quintet: electric flute, voice, guitar, bass, percussion (20 min)
https://www.youtube.com/watch?v=kNqLtMJtBXo
Permanent Violet — Electric Flute and Guitar (4 min)
https://archive.org/details/PermanentViolet
Magenta Suspension — electric flute and guitar (5 min)
https://www.youtube.com/watch?v=iQZpHz6eWvk
Seven excerpts — electric flute
http://www.eclectixnyc.org/Eclectix.htm

CD Albums

Jazz Preludes for Piano, Book I & II
2016 CD
Audio: http://www.cdbaby.com/cd/leemcclure2
Score: http://www.ebay.com/usr/eclectixlee

A Jazz Christmas Like You've Never Heard
2008 CD
http://cdbaby.com/cd/leemclure2

Black Light
2011 CD – electric flute, guitar, percussion
http://www.cdbaby.com/cd/leemccluretrio

Modern Dance – Video

Danse Nebulae — for electric flute & 5 dancers (9min)
https://youtu.be/woztKoakqT4
Six excerpts — Eclectix Dance Company
http://eclectixnyc.org/Video.htm (plays better in Safari)

Website

http://www.EclectixNYC.org
http://www.eclectixnyc.org/LinksToCompositions.html

Youtube Channel

https://www.youtube.com/channel/UC5PFRCX7OivIeBO1rMXJCHw/videos

mailto:eclectix@earthlink.net
Lee McClure
New York City

TIME

FEBRUARY 26, 1973 THE THEATER

Dolphin in the Dark

WELCOME TO ANDROMEDA and VARIETY OBIT
by RON WHYTE

More evenings than not, that aisle-anchored creature the drama critic peers out over a becalmed stage, stagnant characters and dialogue indistinguishable from soggy debris. But on occasion the sight of fresh and genuine talent greets his eye, and the stage seems to quiver with dramatic life.

Such a talent is Ron Whyte, 27, who is making his playwriting debut with these two off-Broadway playlets. Let's mark him for a dolphin who cavorts in drama as if it were his native element. He writes with humor, grace and eloquence, and he creates characters who refuse to leave the playgoer's memory.

PLAYWRIGHT RON WHYTE
Spinning on a cinder.

The lesser item, *Variety Obit*, is a kind of songs-and-patter snapshot history of the U.S. from the Puritans to the present as recorded by a vaudeville clan. While the music by Mel Marvin is pleasant and the lyrics by Bob Satuloff are plaintively evocative, the retrospective vision does not cohere.

CLENNON & JARRETT IN "ANDROMEDA"

Welcome to Andromeda is another matter. The hero (David Clennon) is one of nature's ignominious errors. He is totally paralyzed except for his fingers and his head. His bed is a movable crypt. On his 21st birthday, his mother, a vampire bat whom we never see but whose oppressive presence empties the room of breathable air, has gone off to buy him some presents. She has left him in the care of a Southern nurse (Bella Jarrett). She, it develops, is an alcoholic who once gave a patient the wrong medicine. He, it develops, wants the wrong medicine—death—as surcease from sorrow. He is caustic; she is dumb. They are both anguished spirits, with a scarifying lack of control over the lethal game they are playing.

If one is to guess at Ron Whyte's intent, it is that he wants us to look at two people spinning on the charred cinders of this planet who may be saying to themselves: "Look, the abyss over which you lean is yourself. The pain you feel is just as unendurable as you think it is. The jokes you make as a fencer against fate merely underline your epitaph." If so, the playwright may count his luck as equal to his talent, for one can scarcely imagine more gifted and sensitive actors than David Clennon and Bella Jarrett for conveying his purpose and his vision. ■ T.E.K.

Reviews of Lee McClure's music and the Eclectix new music concerts series which he founded.

The New York Times

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NEW YORK, WEDNESDAY, OCTOBER 29, 1986

50 cents be

Music: Eclectix! Group

By TIM PAGE

Lee McClure's "Hiatus" was probably the most distinguished piece on the program: the harmonies had bite and the musical ideas seemed both organic and Mr. McClure's own.

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NEW YORK, SUNDAY, SEPTEMBER 11, 1988

Eclectix Group

By BERNARD HOLLAND

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989 The New York Times

NEW YORK, SUNDAY, SEPTEMBER 10, 1989

$1.50 beyond 75 miles

Devoted to Melody

Eclectix, a group dedicated to presenting melodic music in the tradition of Debussy, Gershwin and Ellington, performs in New York.

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NEW YORK, TUESDAY, MAY 29, 1990

50 cents beyond 75 miles from New York

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